Kine WEEKLY

NON-PROFIT COMPANY FORMED

See page 7

THE MOST NOVEL SEQUENCE EVER FILMED!

Introducing the Tom and Jerry cartoon characters into M-G-M's Technicolossal Hit "ANCHORS AWEIGH," was the most brilliant brainwave Leo ever had. This scene alone will serve to bring thousands more customers flocking to your theatre . . . and add to the thousands you'll take at your pay-box!

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"A cartoon sequence which hits a new high." —BOX-OFFICE

"Tops in this or in any picture." —NEW YORK JOURNAL AMERICAN

FRANK SINATRA
KATHRYN GRAYSON
GENE KELLY in

"Anchors Aweigh"

IN TECHNICOLOR
THE INDUSTRY'S MIGHTIEST MUSICAL —AND IT'S M-G-M!

"All numbers are clever, but one, a Tom and Jerry cartoon setting, will take you out of this world." —NEW YORK DAILY NEWS

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Press Appreciation of
"I Know Where I'm Going!"

★ A PRODUCTION OF THE ARCHERS ★

It's a grand picture . . . I know where you're all going. NINE points out of ten.
Denis Myers, SUNDAY PICTORIAL.

The best is "I know where I'm going."
Stephen Watts, SUNDAY EXPRESS.

Will be hailed with relief and rapture.
Patrick Kirwan, EVENING STANDARD.

Positively lyrical in its loveliness.
Elspeth Grant, DAILY SKETCH.

A brilliant film . . . one of the best to come from a British Studio for many a day.
Matthew Norgate, SUNDAY CHRONICLE.

The best film of the week. A picture well above the average.
E. Arnot Robertson, DAILY MAIL.

Quite overpowers the rest.
Richard Winnington, NEWS CHRONICLE.

I shall remember the piece as I do not remember many films.
Dilys Powell, SUNDAY TIMES.

Distinctive British film . . . unusually beautiful outdoor settings.
Reg. Whitley, DAILY MIRROR.

Bright dialogue, lovely scenery, clever effects, good acting.
Joan Lester, REYNOLDS NEWS.

Entrancing views, majestic scenery . . . charming performances.
A. E. Wilson, THE STAR.

With the Stars of "PYGMALION" and "COLONEL BLIMP"

WENDY HILLER
AND
ROGER LIVESEY
WITH PAMELA BROWN

WRITTEN, PRODUCED & DIRECTED BY MICHAEL POWELL & EMERIC PRESSBURGER

RELEASED GFD DEC. 17

A delightful picture, notable for its beautiful and unusual scenes of the Scottish Islands . . . this excellent film.
Moore Raymond, SUNDAY DISPATCH.

A British film of great beauty.
Kay Quinlan, SUNDAY EMPIRE NEWS.

It's a breath of freshness—I liked it.
Helen Fletcher, SUNDAY GRAPHIC.

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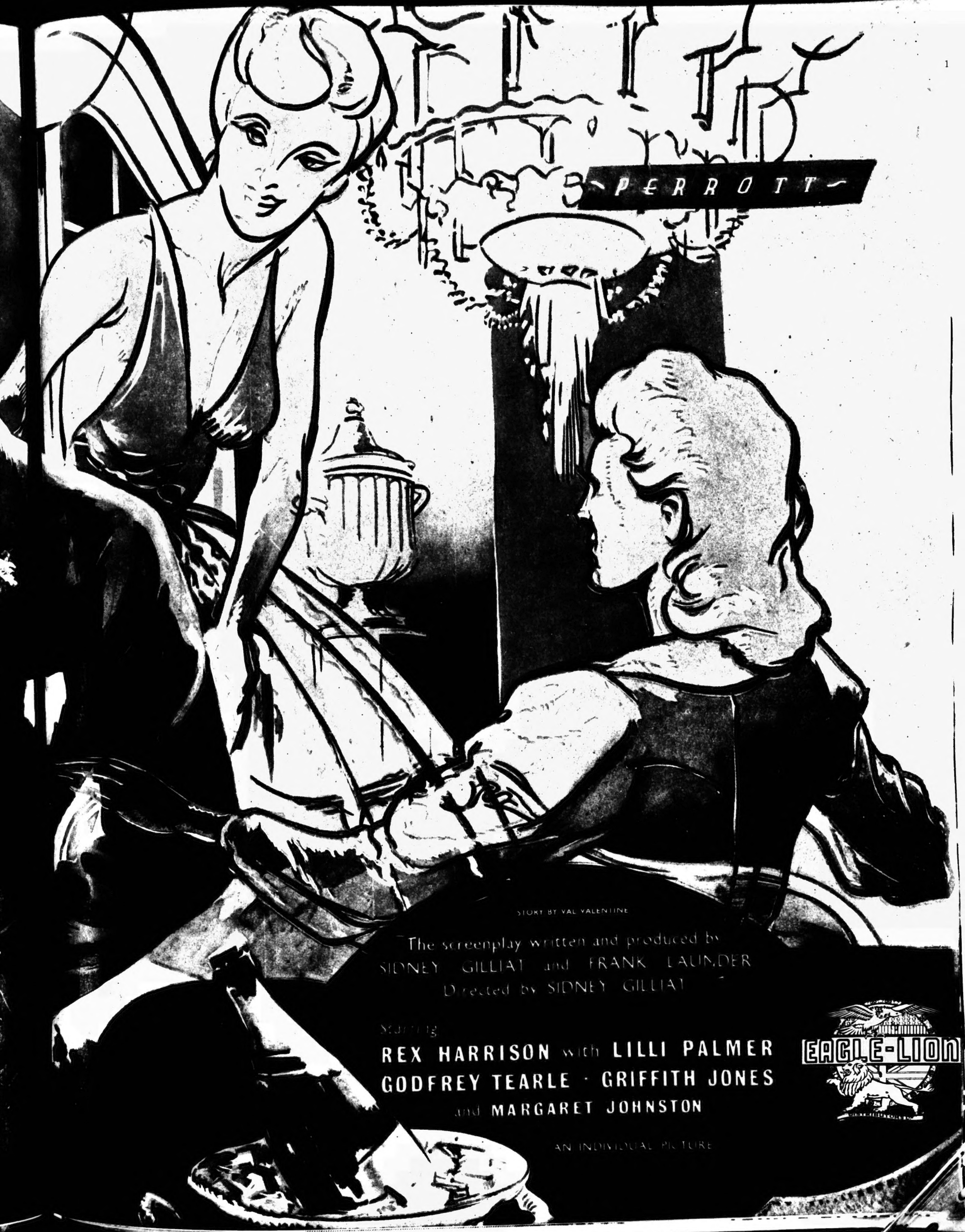
PILLOW TO POST
RHAPSODY IN BLUE
ESCAPE IN THE DESERT
INDISCRETION
Early for Christmas presents?— Not on your life!
IT'S XMAS EVERY WEEK
with Warners

The RAKE'S PROGRESS


PERROTT
STORY BY VAL VALENTINE
The screenplay written and produced by
SIDNEY GILLIAT and FRANK LAUNDER
Directed by SIDNEY GILLIAT
REX HARRISON with LILLI PALMER
GODFREY TEARLE · GRIFFITH JONES
and MARGARET JOHNSTON
AN INDIVIDUAL PICTURE
EAGLE-LION

REPUBLIC PICTURES CORPORATION
1935 10th ANNIVERSARY 1945

BRITISH LION PRESENTS

Constance Moore

IN

"Mexicana"

A

REPUBLIC PICTURE

LONDON TRADE SHOW:
STUDIO ONE,
NOVEMBER 30, 10.45 a.m.

20th CENTURY-FOX
The Biggest Figure in the Industry

Kinematograph WEEKLY

No. 2,014. Thursday, November 22, 1945. Vol. 345.

THE DYNAMOS BEAT CARDIFF on BRITISH MOVIETONE NEWS

Grierson, in London, Plans World Non-Profit Documentary Film Organisation

INTERNATIONAL FILM ASSOCIATES REGISTERED IN WASHINGTON

Exclusive KINE. News

AN ambitious scheme, on a non-profit-making basis, for helping to develop the documentary film in the international field has been organised by John Grierson, pioneer documentary producer, now on a visit to London.

Entitled International Film Associates, and registered in Washington, the concern will operate in London, New York and Ottawa, with affiliations in other countries.

Among its objects are the promotion of the production and circulation of films dealing with themes having economic, social and educational value, and to promote the supply of films of information to countries with lesser facilities in need of social and technical instruction.

The organisation will not itself engage in production or distribution but will operate in a manner which will secure that much-needed films are made and distributed.

Research and production and distribution planning are among its important functions, together with a consultative service.

The Team

John Grierson, who is now in London, is associated with Stuart Legg (British), Robert Flaherty (U.S.), Jean Benoit-Levy (France) and Mary Losey (U.S.). He says that International Film Associates has the support of important foundations in America, and that there is enthusiasm for the scheme in Australia.

This support, he maintains, is the outcome of a conviction that international good will must be fostered by all possible means and that the visual side, whether through standard or sub-standard films, film strip or television, can play a huge part in establishing better understanding and good will.

A number of documentary film groups are operating in different countries, and International Film Associates will help them.

It will also bring to the notice of producers of newsreels, feature films and documentaries, themes and material likely to prove of value.

In addition to the persons named above, Raymond Spottiswoode (Britain), John Fernhout (Holland) and M. A. Adamson (Canada) are associated with the scheme.

DUBLIN FILM STRIKE THREAT

A STRIKE threat in Dublin renters' offices may affect the whole of Ireland. The Irish Transport and General Workers' Union is out to get a closed shop in the renters' offices.

The K.R.S. has offered to support 20th-Fox, which was served with a strike notice, by closing down all renting offices. This strike notice has now been withdrawn for a week and a lock-out notice served by the K.R.S. on the union has also been withdrawn.

This news followed a conference at the department of Industry and Commerce on Saturday.

Full report on the situation by the KINE.*'s Irish correspondent appears on page 34.*

U.S. WILL "LOOK-IN" BY JUNE

By next June the American public will be buying television sets for 200 dollars (about £50). This, says C. B. Jolliffee, of RCA, will only be the beginning of the company's plans (cables the KINE. New York correspondent).

The commercial possibilities of immediate television service for the general public have, he says, been made possible by the improvements brought about in this field of research by the war.

N.A.T.K.E. DELEGATES TO THE N.N.C.

THE National Executive of N.A.T.K.E. has appointed its members who will represent the union on the National Negotiating Committee to bring about an agreement with the C.E.A.

As yet the C.E.A. has not selected its representatives.

Those who will represent N.A.T.K.E. are: Tom O'Brien, general secretary; R. Finnigan, general president; and A. Donnan, F. L. Furey, S. T. Perry, C. B. Kirk, Mrs. Jean Currier, S. Jackson, A. J. Stephens, J. Stuberfield, S. R. Morgan, general treasurer; J. Ingham, F. Donovan, H. R. Wright and Ben George.

Double Tax Relief Will Help British Producers

DURING the second reading of the Finance Bill in the House of Commons on Monday, Mr. Glenvill Hall, the Financial Secretary to the Treasury, said that the Bill embodied the double taxation proposals outlined in the White Paper introduced earlier in the year. It was by virtue of those provisions that the conventions entered into between the United States and this country last April for the purpose of relief from double taxation and double estate duty could be ratified. The agreement on income tax included a method for the computation of the profits which ensured that taxation in the United States on income derived from British films will be brought into line with the taxation of income from foreign films in this country. This would remove a long-standing grievance under which our own film Industry had suffered for some time.

£92,000,000 FILM RENTAL

Since the present Film Act began to operate 367 million dollars—approximately £92,000,000—have been remitted to U.S.A. from film rentals in Britain.

This information was given by Sir Stafford Cripps, President of the Board of Trade, in reply to a question in the House of Commons last week.

Rank's Australian Deal

"CONTROL" —says Sydney

By Kine. City Editor

ACCORDING to KINE. cables from Sydney, the J. Arthur Rank group is believed to have purchased control of the Greater Union Theatres of Australia, which is interested in 72 theatres.

This is more specific than the official announcement of the deal issued by John Davis on behalf of the Rank group and Norman Ridge, on behalf of the Greater Union, put out in London this week.

According to the London announcement, the Rank group has "entered into a partnership with the Greater Union for the running and development of the circuit."

Greater Union Theatres is interested in 72 theatres, including many of the largest in Australia. It is not proposed or contemplated that there will be any change in the management, but only that certain representatives of the Rank organisation will join the board of that company.

Support British Films

The arrangement which has just been completed ensures and protects that there is available to British films in Australia adequate playing time which will continue their policy of concentrating on the production of films of quality.

Arrangements have also been made that Norman Ridge will, through National Theatre Supply (Australasia), market, by arrangement with G. B. Kalee, a complete issue of kinema equipment which will not compete with the Australian domestic market, thus increasing exports from Great Britain.

Mr. Ridge returned to Australia this week.

C.E.A. Discusses the Apprentice Scheme for Projectionists

Consideration of the apprenticeship scheme for projectionists was the subject of a meeting last week at the Ministry of Labour of the C.E.A. and N.A.T.K.E.

The object of the meeting was to obtain all relevant information as to the framework of such a scheme. This was given, and the N.A.T.K.E. and C.E.A. will in due course meet to discuss the matter further.

For the C.E.A., E. J. Hinge, S. Hart and W. R. Fuller were present.

The N.A.T.K.E. was represented by T. O'Brien, M.P., H. R. Wright and S. Perry.

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Extending the Use of Films

THE film Industry in this country exists for one very simple purpose. Its job is to entertain something like 25,000,000 people every week. In these days, when our business looks as if it may become a counter in the solution of problems very much bigger than itself it is important that we all bear this basic fact in mind and remind the authorities of it from time to time.

Entertaining the nation is far more than the basis for a profit-making business. It is a responsibility. It is a trust. The Industry, as we know, is aware of this: it has willingly played its part from war to peace in providing relaxation.

Now there are times when schemes are produced which come outside the general plan of the commercial industry and at such times the Industry, being far-sighted, welcomes them although it may only be indirectly affected by them—providing they advance the cause of films themselves.

One such example is the ambitious International Film Associates scheme sponsored by John Grierson, details of which are announced exclusively in this journal to-day.

In brief, Grierson, who is the most distinguished name in the history of the documentary film movement in this country, advocates the formation of an organisation to promote the production and distribution of films based on economic, sociological and educational subjects. His institute will be a sorting place, a clearing house of film ideas.

It will not produce; it will not compete with commercial business. It will not distribute. Instead, it will consult with those interested in producing films for the welfare and education of the peoples of the world. It is an adult idea conceived at the highest level.

Grierson, who is now in London on a short visit from the Canada which he has adopted, may be sure that his efforts further to increase the social importance of the screen will be given every encouragement in the major commercial film business.

We are well aware of the social importance of the medium through which we make our living; and while, as a whole, we are far removed from the world of documentary films, we will, as an Industry, give a welcome to anything which advances the general status of films and filmdom.

Long Shots

UNDERNEATH all these spectacular moves which seem to be surrounding this Industry of ours at the moment a subtle but extremely important change is taking place in the exhibiting field.

From all over the country I hear reports that circuits and kinemas which have been operating on six-day runs—and even sometimes on fortnightly bookings—are now going back to two programmes a week.

This applies particularly to the West Country and to agricultural districts generally. It is due to the fact that R.A.F. camps and American bases are being broken up, and there just isn't the local military patronage to justify the more lavish booking system.

One of the major circuits, I understand, is at the moment drastically altering its whole schedule of bookings for this reason.

MAKE no mistake, John Davis' deal with Norman Ridge on behalf of the Rank group and Greater Union Theatres, Australia, is another march forward in what seems to be the inevitable progress of what Ivor Brown calls the Rank and file of the British Industry.

Greater Union has something like 72 theatres, and while this deal is primarily a partnership arrangement for the running and development of the circuit, it becomes obvious that British films have thereby secured much greater playing time in Australia as a result of it.

Meanwhile, by cable from Sydney, I hear that the deal is locally considered to mean control and not just a partnership.

This is unconfirmed in London, of course.

SIR ALEX. KORDA is back in London, and is happily back at his old office in the M-G-M British organisation.

His resignation was certainly the friendliest thing in the world, as he is making the set-up his temporary business headquarters. From what I hear, he has now firmly decided on producing British films *in* Britain, but has a rest in view before he intends to launch out.

Meanwhile, his health is already a good deal better than it was, and he is feeling the benefit from being away from the slings and arrows of top executive work.

WELL, in case anyone was sufficiently optimistic to think otherwise, Hugh Dalton, the Chancellor of the Exchequer, gave the House of Commons a straight tip a day or two ago, when he said that while he would consider reducing the Entertainment Tax, most branches of entertainment were doing very well.

To a certain extent the Industry is suffering from its own spectacular publicity which has come back on us like a boomerang.

The lay Press seems to fall for any story which contains a gush of figures and a lot of talks about records, and it is no good our arguing when the Chancellor can point out the profits we are making.

ALL this points the moral which I have stressed so many times—that it is imperative in its own interests that the Industry prepares vital statistics pointing the obvious moral—that any reduction in box-office attendances will slap down not only the dividends but Entertainment Tax itself—and the Industry's slender profit margin into the bargain.

And nobody, least of all the Exchequer, should want that to happen.

QUITE fifteen hundred people were at the A.C.T. Victory Ball at Seymour Hall last Monday, and George Elvin, Ralph Bond and the other organisers had every reason to feel delighted with the evening.

Anthony Asquith and Basil Radford, who presented "lucky number" prizes were unobtrusive personalities, but, generally speaking, the occasion was a happy get-together for the technical boys and friends.

C.E.A. members were glad to meet—at the General Council meeting last week—two members of the Australian Waterman family, who are over here surveying the Trade in all its aspects before returning to the 30 or more kinemas which have been established in Southern Australia by their father and brothers and themselves.

Individuality is the mark of the Waterman theatres, whether in the better-class residential districts or in the industrial sections of important towns, and that individuality is expressed in the bearing of both Ewen and Clyde, the brothers who are now in this country.

They plan a visit to Scotland before they return to Australia.

JOHN GRIERSON, whom I unearthed on Tuesday, tells me that he is over here as a guest of the British Government and is busy on a survey of conditions in this country with films of information prominent in his mind.

When this work is accomplished he is off to the Continent to survey conditions there and will visit France, Belgium, Holland, Denmark, Norway and Sweden.

IN doing this he will be bringing up to date the information he put together in pre-war days when he made a similar survey of educational and propaganda film methods and opportunities for the Empire Marketing Board Film Unit. Since then he has enlarged his field considerably, taking in Australia, America and Canada in his stride.

He sees the new organisation, International Film Associates, as having a large part to play in the future of international goodwill

R. C. BROMHEAD, C.T.B.F. chairman, was one of a C.E.A. party which included W. R. Fuller, G. H. Scarborough, and W. J. Speakman, which flew to Northern Ireland on Monday and were due to go on to Dublin later.

There are one or two little Benevolent Fund problems in Belfast, one of which [illegible] the putting into practice [illegible] the renters' request [illegible] cent. contribution to [illegible] a film is lent for a [illegible] settled [illegible] rose from [illegible] there of [illegible] a 25 per [illegible] B.F. when [illegible] ty show.

THE fund secretary [illegible] Viveash, was at [illegible] R. C. O. [illegible] week saying "Thank [illegible] Trade for their unst[illegible] of the C.T.B.F. On Su[illegible] he leaves for Leeds [illegible] the following day the [illegible] of the Board of Mana[illegible] C.E.A. branches' w[illegible] in and support of [illegible] and the Fund.

IF ever a film was a test case in that grouchy verbal war which goes on between Wardour Street and the critics, that picture must surely be "The Wicked Lady."

It has had a very outspoken press and Lejeune manhandled it on the radio pretty ruthlessly last Sunday.

WHAT will happen to it on general release? Remember that its stable companion, "Madonna of the Seven Moons" was a rip-roaring success despite an almost equally heavy panning from the critics.

Our own Josh Billings, whose box-office judgment is based on a wider box-office knowledge than one expects from the lay Press, is apparently convinced that the picture will make a winner

YET another British picture which has proved a clear-cut flyer is Sydney Box's "The Seventh Veil."

One of the Odeon high-ups told me during the week that on its North West London release the film broke the all-time circuit record established by "I'll be Seeing You" over the VE-day jubilations.

It was thought at the time that nothing could ever beat that record. If it goes on like this the Ann Todd picture must [illegible] very close to being the bigg[illegible] clean-up in 1945.

SOME time ago we wer[illegible] moaning the tendency fo[illegible] Wardour Street to disintegrate—[illegible] graphically that is!

You will remember [illegible] Metro announced that it had [illegible] acquired premises in St. James's [illegible] ery-one moaned that here [illegible] was yet another major compan[illegible] ying from the convenient [illegible] orld around Shaftesbury Av[illegible]

NOW I see that the Od[illegible] Head Office staff is on the [illegible] in a big way. The luxuri[illegible] offices opposite the Dorchester [illegible] Park Lane are being taken back [illegible] the landlords, and Arthur Ran[illegible] im-self will soon join his dep[illegible] ent heads who have already [illegible] ved down to the Holborn end [illegible] New Oxford Street.

Offhand I can only think [illegible] two major film companies whi[illegible] have pitched their tents east of [illegible] ing Cross Road—the original [illegible] tro offices and the old P.D.C. [illegible] up near the Arts Theatre years [illegible]

As somebody said: "It [illegible] ns the boys have to get a taxi [illegible] are they can ever think of goi[illegible] to lunch."

THE STROL[illegible]

WHAT THE FILMS DEBATE MEANS TO THE INDUSTRY:—

The attention of the House of Commons has been suddenly focused on the film industry. During a recent debate a Government spokesman, following comments from M.P.s, indicated something of the official policy for the film business. These involved the adverse dollar situation as it applied to Hollywood films, block booking, the Monopoly Report, and a criticism of the J. Arthur Rank organisation. As the debate was in progress, Wardour Street was reading a controversial suggestion for changing the set-up of the British Industry issued by the left-wing "Tribune." To-day the "Kine." analyses the position in its weekly forum: it stresses that the Industry must preserve the utmost vigilance as it enters into a phase which may prove critical in its business relations.

The Talks Go On—and the Film Trade Waits for the Next Move

PROF. H. MARQUAND

THE future of the film Industry has suddenly become front-page news. In the last few days it has been debated on a motion for the adjournment in the House of Commons, and statements of the utmost importance to the rank and file of the business have been made by Government spokesmen. At the same time, symptomatic of growing concern about the trend of events in the international film world, *Tribune*, an important left-wing weekly, has come out into the open with a campaign for the encouragement of independent British production which would involve a measure of control.

Faced with this spate of statement the average film man might well wonder what is really going on behind the scenes and ask himself how these developments will affect his business in the future.

Here, in outline, are the major statements that emerged from the Parliamentary Debate. A detailed report of the speeches appears in p. 11.

In the first place Robert Boothby, who initiated it, stressed the fact that we were importing something like twenty million pounds' worth of American films a year. He argued that food came before films and that Bogart was less important than bacon! He advocated a limit on the imports of American films into Britain.

ROBERT BOOTHBY

Lord Winterton, who described himself as a founder-shareholder of the Odeon circuit, stressed the valuable work Arthur Rank had done in holding the production Industry together, and sa[id] that there was a tendency for renting terms [to] increase.

A [plea] for the independent exhibitor was raised [by] Walter Fletcher, of Bury, who identified hi[m]self with the small man in the business.

[He] emphasised that the small firms and th[e] small kinemas of Britain formed part of the [life] of the small district and he attacked block [book]ing as an evil which operated again[st] the small man.

An [im]portant reply was made by Professor H. M[ar]quand, Secretary of the Department of Overs[eas] Trade. He emphasised that we would not g[et] anywhere by ruthlessly disregarding the i[n]terests of American film producers. He indir[ect]ly admitted that official discussions were [pe]nding with America about films, and stress[ed] that while a considerable cut in the total [re]mittances must be made, he would be glad to see the situation clarified as far as possible by an increase in receipts from the showing of British films in the U.S.

Since V-E day, he emphasised, 40 per cent. of the requisitioned studio space had been restored to the owners, and by Easter more than 90 per cent. would have been restored.

Special arrangements had been made for the supply of man-power, and British manufacturers have been encouraged to experiment with the production of technical equipment.

Finally, Mr. Marquand stated that the Palache Report on Monopoly in the Industry has been carefully studied and the President of the Board of Trade is likely to make a statement on it shortly. He concluded by emphasising the Government's desire to increase the quota on British films, but said that little could be expected before the present Act expires in 1948.

A PRESS CAMPAIGN

AT the same time it is significant that an influential section of the Press, spearheaded by left-wing *Tribune*, has been campaigning for a measure of control over the film business on lines similar to those already proposed by A.C.T., and an implementation of the Monopoly Report.

Under the heading "Wanted, More and Better British Films" the *Tribune*, which has been vocal on the subject on a number of occasions in the last three years, criticised the Rank group of companies in a way which experienced film men might consider unrealistic, emphasised the problems facing the independent producer, and advocated a plan of action which it urged on the Government.

It made these proposals: first, the creation of accurate Board of Trade statistics based on precise needs of screen time; secondly, an estimate of the number of medium-priced British feature films available in a fixed period.

Thirdly, by deducting the second figure from the first, it is urged that the authorities should fix a maximum number of feature films to be imported in that period.

Then, fourthly, it urged the setting up of a broadly based Film Commission, which, in turn, would set up a Film Finance Corporation to provide loans to independent producers on approved subjects.

This Commission would fix and enforce a variable quota on all exhibitors, the figure to be based on the volume of approved independent production; it would also set up its own renting organisation.

Lastly, the Commission should appoint a committee to investigate recording apparatus, at present dominated by the Americans.

These points, says *Tribune*, represent a minimum programme, short of which there could be no real stimulus to independent British production.

Inquiries made by the KINE. suggest that the *Tribune* editorial should be regarded as being representative of a trend in advanced political thought rather than as anything like an expression of an aim inside Government circles.

Nevertheless, its importance should not be minimised. Like a kite, it moves the way the wind is blowing.

What deductions can the Industry draw from all this?

First of all, it is quite obvious that we must prepare for a stepped-up Films Act when the present Act expires in 1948. This seems inescapable. It seems certain that legislation will insist on a higher percentage of British films.

Secondly, we may be sure that some reciprocal arrangement is being discussed in high quarters, whereby British films will earn in America some return for the sterling spent on American films over here. That fact, while stimulating to the British producer, will only indirectly affect the ordinary exhibitor.

Thirdly, we may assume that there is a possibility that if some reciprocal arrangement is not arrived at, there will be a real danger of some restrictive arrangement being made against the unrestricted import of American films into this country. The debate does not specifically go so far as that.

Reading the debate closely, one is left with the impression that the authorities are properly concerned at the adverse trade balance represented by the film business. At the same time, they are cool-headed; they realise the enormous entertainment value represented by the Hollywood product, and while they are quite naturally concerned to gain increasing screen time for British films, there is every sign of a realistic and businesslike approach to the whole problem.

Tribune's analysis of the Industry belongs to the rarer air of speculation.

There is no sign that the Government contemplates anything like so drastic a film programme. But the Industry should study its brief and have its answers ready if the chorus of propaganda of this sort increases—as there are signs that it may.

Summing up: the Industry is, at the moment, at the cross roads. It is an important piece in a major chess game. It will be affected by decisions taken over its head, as it were.

Most of us at the moment are impressed with the businesslike approach which the legislature is taking to the whole business of films, and the Industry will be a willing collaborator in any national schemes enforced by the recent economic crisis. At the same time it is reasonable for us to say and to keep on saying that filmdom exists as the major voice in international entertainment. It fulfils an important function and it fulfils it extremely well. It is by nature competitive but it is not truculent. It likes to be left alone as much as possible. It knows from experience that the voice of entertainment is an international voice.

Above all else, it is the function of filmdom to entertain the greatest number of people; ours is more than an amusement business—it is a public service. It is in our own interests to keep the authorities reminded of that fact.

Dorothy Lamour as she appears in Paramount's MASQUERADE IN MEXICO, which will be trade shown shortly

NO COMPULSION OF XMAS DAY WORK

WHEN the Town Clerk of Dover mentioned the Council's customary condition for Christmas Day opening that there should be no compulsion on any of the employees to work on that day and that time off should be given, on some other day, to those who did work, he added that he did not know whether they had ever taken any steps to see that the conditions were observed.

A councillor asked whether they were in a position to do this and was told that they were.

It was decided to grant the applications, the Town Clerk being instructed to inquire whether the conditions were being observed.

Darlington Watch Committee reported to the Town Council that as a result of Sunday kinema opening in the period ending March 31, 1945, £840 is available for charities.

Independent Producers to Film in England

"Kine." Cable from "Motion Picture Daily," New York

INDEPENDENT producer partners, Hal Wallis and Joseph Hazen, will leave New York in April to prepare their first British production, "Whenever I Remember." It will start in June, David Rose is securing studio space for them.

RKO-RADIO'S 39 week net is $3,941,000 which is $600,000 above the 1944 period after deducting $5,837,000 for Federal Taxes.

PARAMOUNT'S nine months' profit is $13,841,000 against $12,476,000 in the 1944 period.

CANADA has ended its war-time building restrictions.

THE GOVERNMENT will honour film leaders at a Washington dinner on December 4.

E. A. SCHILLER, vice-President of Loew's, has died in Hollywood at the age of 67 after a long illness.

CHARLES MOSKOWITZ, in charge of Loew's New York Theatres, has been made treasurer of the corporation, succeeding the late David Bernstein.

CARL LESERMAN resigned from his position as sales manager to U.A. and is expected to join Independent Producers Benedict Bogeaus and David Loew, releasing through U.A.

GRADWELL SEARS, U.A. distribution vice-President, will fly to London soon; Edward Raftery, U.A. President, is also expected to make the trip.

HONOUR FOR L.C.O.B.A. PRESIDENT

FIFTY members of the Lancashire Cinema Old Boys' Association assembled at the Birch Lane Private Club, Manchester, on Friday to pay tribute to their president, R. T. Stott. The president's luncheon is one of the two outstanding events in the L.C.O.B.A. year, the other being the reunion.

All present were old-timers whose service in the trade dates back prior to March 10, 1913—the qualification for membership of the L.C.O.B.A. Mention was made of the fact that Len Bailey, J. Baines and A. Hibbert Diggle, who were welcomed, attended the first president's luncheon in 1925.

Speeches were brief. Fred Stanbury (Warners) proposed the toast to the president and acknowledged his diligent and enthusiastic work for the organisation during the many years of his association with it, especially when he fulfilled the duties of secretary.

"Bob" Scott, who is now no longer actively associated with the kinema trade, expressed gratification at being president during Victory Year.

Consideration was now being given to the holding of a Victory ball, for members, their wives and friends, in February of next year. He thanked all who had contributed to the successful functioning of L.C.O.B.A., especially J. Brearley, the chairman.

As is customary at these gatherings, a collection was taken for the C.T.B.F. This realised £6 10s.

In the afternoon a snooker competition was held for a cup donated by E. Gratton-Milloy (20th Century-Fox). The finalists were R. T. Stott and Kenneth Friese Green, of Sheffield. Green beat Stott by 33 to 25, and won the cup.

Brighton Launches a Minors' Club

The launching of the Minors' Club for children at the Astoria, Brighton, was attended by civic honours.

A. J. Sadler, as Uncle Alfred, received the Mayor and Mayoress who, in full regalia, gave the club their best wishes.

The acting Chief Constable of Sussex (Capt. W. J. Hutchinson) had a few words to say on the matter of Safety First, while Auntie Andy (Miss Dorothy Anderson, A.B.C. minors' organiser) told of the plans which the club is making for the future.

BRAZILIAN FILMS

Last Friday, at the May Fair Hotel, the Countess Regis de Oliveira showed a selection of her colour films of Brazil.

The film was introduced by a short prologue spoken by Michael Ould, of the B.B.C.'s Latin-American Section, and the commentary was spoken by John Snagge.

★ *Advertising in the "KINE." means blanketing the whole Trade.*

Nearly 5,000 COPIES SOLD *(certified)*
EVERY WEEK
ALL THE YEAR ROUND.

DON'T BUY BLIND!

Close-Ups

by SCREENCOMBER

Showmanship Contest

TO encourage interest in this brand new Showmanship section, we are running a mammoth Showmanship contest in conjunction with the new railroad epic, "Renee the Railroad Queenie."

Tens of thousands of prizes are being offered. All you have to do is cut out this column and, with it firmly clasped in your right hand, place your head on a railway line.

The exhibitor who allows the greatest number of locomotives to pass over his neck can then claim the £10,000. Why not win £10,000 and end all your cares? Why not end them anyway? Here is your chance, Mr. Exhibitor, to become "Miss Decapitation of 1945"!

Supervisor's Song

Speak to me only with thine eyes
That's not much to ask, I guess
Or if you want to compromise
You need only answer "Yes."

Free Eaters

THE appointment of John Myers in charge of the Rank publicity interests has been hailed with jubilation among the Free Eaters' Corp. and by their Senior Commandant, Lady Guzzle, of Eton-on-the-Nod. John is regarded with an admiration that almost amounts to worship by the Free Eaters, for they well remember his First Nights before the war and talk with reverence and drooling maws about the magnificence of his free eats buffet, although few of the Free Eaters can boast any recollection of the films themselves. They talk in hushed whispers, not about the "Knight Without Armour" night, "The Shape of Things to Come," "The Ghost Goes West," or any other big night, but about the caviare night, the smoked salmon night, the lobster pattie night, or the oyster and champagne night. In anticipation of a return to those nights, they plan to incorporate John, wearing a white tie and tails, into their coat of arms and to adopt him as their patron saint.

Caviar News

DOWN at Ealing the chimneys of the great Danielewsky Synthetic Caviar plant are belching. This is no reflection on the gastronomic qualities of the caviar, but refers to the smoke. The factories are buzzing following the release, by the Board of Trade, of huge stocks of fish glue which, with the completion of the Powell-Pressberger epic, "I Know Where I'm Glueing," have been thrown on the market. Critics are jubilant and Press agents are ordering huge quantities of the stuff. M. Molotov has offered to forego his demands for the secrets of the atomic bomb if the formula of M. Danielewsky's deadly new weapon is revealed.

M.P.s Support British Production and Ask: "Films or Food from U.S.?"

WHITEHALL WILL HAVE QUIT ALL THE REQUISITIONED STUDIOS BY EASTER

By KINE. Parliamentary Correspondent

THE Government will not permit the continued import of Hollywood films unless more British pictures are shown in the U.S. During a brisk debate in the Commons on Friday, Mr. Marquand (Secretary, Overseas Trade Department) made these points:—

1. That 90 per cent. of the Government requisitioned studio space will be freed by Easter.

2. That £13.3 millions had been spent on Hollywood films for the nine months to July, 1945.

3. That the "blocked account method is one to which we should be sorry to have to revert."

4. That we must contemplate discussions with Hollywood producers, and

5. That it is the Government aim to produce equipment in this country which will equal anything that is produced in the U.S.

AMERICAN films came in for strong criticism in the House of Commons last Friday when Robert Boothby started a debate on the imports of films from the U.S.A.

He declared that we were importing something like £20,000,000 worth of these films per annum, which meant that we were spending well over 80,000,000 dollars every year on the purchase of Hollywood films.

There was, he pointed out, an *ad valorem* Customs duty on films, which amounted to about £200 on an average length of film of 8,000 ft. Hence, the Americans pocketed no less than 50 per cent. of the total takings of their films shown in this country.

A major American film company, whose total earnings in this country amounted to £2,500,000, would be assessed for income tax on about £250,000 only, from which the operating expenses of its subsidiary companies in Great Britain would fall to be deducted. Therefore, well over £2,000,000 would be remitted tax free to America. We could not afford that indefinitely.

If the Government had decided to borrow a very large sum at a considerable rate of interest from the U.S. and to go back on the gold standard and to multi-lateral free trade without discrimination as to price, then the film Industry would have to be included in the general sell-out of Britain.

WHY NOT MAKE US U.S.A.'s 49th STATE ?

IN this case, he continued, we would be well advised to make immediate application for entry as the 49th State in the U.S.A. and move ourselves to Washington in order to get some of the advantages instead of the disadvantages of complete economic domination by the U.S.A. (Laughter.)

But if we were to try to continue for a bit longer under our own economic steam we were bound to exercise some degree of selection in our imports from countries in the dollar area. He believed that the prevailing inertia in this country was mainly due to lack of adequate food and a sufficient variety of diet.

If hon. Members would look at the portraits of their ancestors they would see that the British Empire was built up in the main by fat men, and the founder of that Empire, Henry the Eighth, was the fattest of the lot. (Laughter.)

The available supply of dollars was extremely limited, and although he had a great admiration for the acting of Humphrey Bogart, if it came to a choice between Bogart and bacon he would choose bacon. (Laughter.)

He urged the Government to step up the production of films and release more studio space at the earliest possible moment.

Arthur Rank had done a great job for the film Industry in this country, but the Government should do everything to encourage the independent producers who found it very difficult to get either the finance or the kinemas for their films.

REDUCE HOLLYWOOD FILMS TO 50 PER CENT.

AS the supply of films became available the renters' quota of British productions should be stepped up and the annual importation from the "Big Eight" Hollywood film companies should be reduced to 50 per cent. of that over the last few years.

Over and above that 50 per cent. films should only be imported into this country if there was an equivalent distribution of British films in America and an equivalent cash return, so that no further strain would be put on the dollar-sterling exchange.

It would also be quite reasonable to suggest to the Americans that they should reduce their charges from the present figure of 50 per cent. of the total takings to 33⅓ per cent., which would save us over £3,000,000 a year.

"The Americans are all out to get the markets," he concluded, "and we must see what steps, in full friendliness, we can take to see that they do not get the whole lot. The choice in the film Industry is between circuses and bread, and I come down emphatically on the side of bread."

FLETCHER'S PLEA FOR SMALL KINEMAS

OTHER Members were also emphatic that we must not come under American domination.

A strong plea for the small kinema was put in by W. Fletcher, the Consevrative Member for Bury. The small kinema, he said, should be an integral part of every small town and country district.

The large picture palace did not fit into the life of the country. One of the greatest faults of the kinema Industry was block-booking. Film hire should be reduced, and a proportion of the taxation on the Industry should be set aside, one half of this amount being paid on a sliding scale to the exporter of British films and the other half to those who went in for making films. That would encourage a large number of people to make the type of film in which this country was supreme.

Michael Foot said that praise for Mr. Rank was all very well, but it should be recognised that the difficulties which were obvious at present were the result of Mr. Rank's own policy of attempting to battle his way into the American market.

MARQUAND GIVES DOLLAR EXPENDITURE STATISTICS

PROFESSOR MARQUAND, Secretary to the Dept. of Overseas Trade, who replied for the Government, remarked that he would gladly substitute for Mr. Boothby's epigram the phrase: "Food before films."

The expenditure on American films was undoubtedly larger than this country could afford.

Our remittances on this account before the war were estimated at about £7,000,000 annually. During the war, up to October, 1940, it was £4,800,000; up to October, 1941, £5,700,000; 1942, £8,500,000; 1943, £26,500,000; 1944, £15,600,000; and for the nine months to July, 1945, £13,300,000.

The increase in the figures was conclusive proof that the great mass of the people derived real enjoyment from going to the pictures. It was a great Industry employing many thousands.

The Government was no kill-joy and had no wish to prevent people going to the kinema, but wanted them to receive good entertainment there.

He claimed that the most effective remedy for our difficulty was to foster the production of high quality films in this country which would not only give pleasure to our people but would find a ready sale abroad.

Progress towards this aim would not be helped if we ruthlessly disregarded the efforts of the American film producers. We must contemplate discussions with them.

J. Arthur Rank's name was mentioned more than once in the M.P.s' "Food or films" debate. Said Michael Foot: "Difficulties to-day are the result of Rank's own policy"

While a very considerable reduction in the net total of remittances must be regarded as essential, he would be very glad to see the maximum contribution thereto made by increased receipts from showing British films in the United States.

It was the Government's hope to proceed to further action as quickly as circumstances permitted.

Since VE-Day about 40 per cent. of requisitioned studio space had been cleared and restored to its owners. He hoped that by Easter over 90 per cent. would have been restored, including Pinewood; as well as much the greater part of the Amalgamated Studios.

STUDIO DAMAGE— MUCH MADE GOOD

HE added that much of the blitz damage and the damage by Government occupation had been made good, and building licences had been agreed to for the greater part of the remainder. Not only was the Industry suffering from shortage of reconstruction, but it was also suffering from shortage of man-power.

The Ministers of Works and of Labour were co-operating very closely in the solution of the latter problem. Special arrangements had been made for the supply of man-power, even of building labour, for the quick reconstitution of the productive capacity of the Industry, and for the release of men from the Forces. Up to date, the Department had asked for a total of 50 Class B releases and had already secured 30.

It was the aim of the Dept. to produce all types of equipment here which would be the equivalent of American equipment.

During the last nine months importation of more than £70,000 worth of equipment had been authorised, and probably another £100,000 worth would be required during the next two years. The report of the Films Council on Monopoly in the Industry had been carefully studied, and he hoped that before long the President of the Board of Trade would be able to say more on the subject.

As the flow of British films increased it was the intention of the Government that the quota of British films exhibited should be raised (a statement which was greeted with loud cheers).

C

REFUSAL TO RATIFY LOCAL AGREEMENT

"Wait for Outcome of the National Plan": Bad Copies

RATIFICATION of Sunday opening terms and conditions negotiated by a local Conciliation Committee was refused by the North-Western branch at the monthly meeting, held at Liverpool. It was pointed out that these local negotiations were overridden by an assurance given by T. O'Brien and his colleagues in London during the discussion to explore the possibility of a national agreement.

P. F. Inkester presided.

The Chairman reported that at the meeting with the local representatives of N.A.T.K.E. and Transport and General Workers' Union, a claim was made for one-third of the weekly wage for Sunday work. That application was rejected. After much discussion, agreement was reached on the basis of one-sixth of the weekly wage rate—which was equivalent to double pay for Sunday work, instead of time and a half at present. The branch was asked to approve this recommendation of the Conciliation Committee.

P. M. HANMER explained what the Union application involved. Their idea was that if a man received £6 a week he should receive one-third extra for Sunday work, thus he would receive £8. They ignored the fact that in the week's work of six days a Sunday was included. Hence, if there was double pay for Sunday, £7 would be payable for the week's work. The decision of the meeting was for the payment of one-sixth of the week's wages for Sunday work, irrespective of the number of hours worked.

S. K. LEWIS, who was welcomed as a visitor to the North-Western branch, pointed out that many branches had agreements with N.A.T.K.E. on extra pay for Sunday work on the basis of what was now called the Stoke agreement, the terms of which he explained.

O'Brien's Assurance

When Mr. O'Brien presented his proposals this week for a national agreement, he (Mr. Lewis) asked whether these external demands for extra pay for Sunday work would be dropped forthwith while the other negotiations proceeded. Mr. O'Brien could not agree that his local branches should not have the right to discuss local conditions affecting Sundays.

Mr. Lewis pointed out the many places where the Stoke agreement operated and asked that if any branch of the union demanded anything above the Stoke terms these claims should be left in abeyance.

This was accepted by Mr. O'Brien.

In view of these circumstances, I suggest you should agree to discuss with N.A.T.K.E. terms which do not go beyond the Stoke agreement.

Mr. HANMER said he understood it would be the prerogative of the branches to deal with wages questions and the national agreement would be concerned only with conditions.

For National Discussion

MR. LEWIS replied that such things as overtime and Sunday work came under the heading of conditions. These subjects were, therefore, part and parcel of the national agreement under discussion by the parent body.

He was not prepared to say that rates of wages become part of the negotiation on conditions, but he contended that if the Sunday terms are in excess of the Stoke agreement they may prejudice a settlement under a national agreement.

Mr. HANMER: Mr. O'Brien has not given instructions to his delegates here.

It was decided to write to the district secretary of N.A.T.K.E. informing him that in view of circumstances connected with the proposed national agreement the branch could not go beyond the Stoke terms.

One of the members of the Conciliation Committee dissented.

Mr. HANMER commented that he could not recall the branch ever having given authority to the parent body to negotiate wages on its behalf. It had always been understood the branch would retain the right to negotiate wages.

C.T.B.F. Thanks

ON behalf of the Management Committee of the C.T.B.F., R. C. O. VIVEASH (secretary) thanked the branch and, in particular, the Liverpool committee of the Fund, for their consistent support.

The C.T.B.F., he said, had built up reserves running to over £200,000. Income for the past year amounted to £49,873; this year the amount would probably be less, perhaps about £40,000, of which Cinema Day would produce something like £15,000 or £16,000.

There were about 120 names on the pensions. Most likely additional calls would be made on the fund, but it was hoped the standard of payments laid down by the Management Committee would not be reduced. He hoped this year's Cinema Day figures would surpass those of last year. Finally, Mr. Viveash expressed gratitude to the Liverpool Cinematurians for their handsome cheque, the result of the recent Victory Ball.

Mention having been made of the prompt assistance given in a Liverpool case, Mr. HANMER said no time was lost by the Liverpool committee in making recommendations to C.T.B.F. headquarters.

The CHAIRMAN expressed the thanks of the meeting to the local C.T.B.F. committee and to Mr. Hanmer; they deserved the gratitude of members for their work, which was done quietly and efficiently.

North Wales Complaint

NORTH WALES section called attention to the bad condition of copies. One film was reported to be 20 minutes short in running time and to have 126 joints.

The section also expressed its alarm at the manufacture of films for 16-mm. equipment and asked the C.E.A. to take up the matter with the K.R.S. The general secretary (W. R. Fuller) wrote this subject would shortly be discussed with the K.R.S.

Quality of Newsreels

Arising from the report of the General Council meeting, LLEW. EDWARDS complained of the deterioration in the quality of the newsreels, which, he said, were not up to the pre-war standard either in substance or in length. He feared this condition would operate until competitive conditions were restored.

N. WESTERN

Columbia's Next Comedy-Musical

Phil Harris and "Rochester" in I LOVE A BAND LEADER (Columbia), a new musical comedy, which will be in this country soon

TRADE SUPPORT FOR ANGLO-U.S. MEMORIAL

CAPT. CLIFT GIVES £5,000

"IT is thoroughly appropriate," declared Ralph S. Bromhead, last week, "that the kinema industry should have been the first to be approached to assist the project for the creation of a shrine in St. Paul's Cathedral to the memory of American Service men who have died over here."

The occasion was a private dinner sponsored by the American and British Commonwealth Association, at which Viscount Trenchard presided.

The scheme was explained to the Trade by Sir Clive Baillieu, the chairman of the Association.

It was intended, he said, to create a chapel in the cathedral as a memorial to men of the U.S. Forces who are buried in Britain, or who died in operations in the European theatre based on the British Isles.

The chapel will be beyond the High Altar, and will have stained glass windows and a roll of honour which General Eisenhower will help prepare.

It is intended to make it a truly national memorial, and to this end they have enlisted the collaboration of the C.E.A., who, he hoped, would help by showing a trailer dealing with the proposal throughout the country. They wished the blessing of the film trade for the central idea.

The President of the C.E.A. (G. H. Scarborough) said although it was necessary to discriminate in respect to screen appeals, this particular one met with a very generous response from executives. The general council at its meeting that morning had recommended that the appeal be featured upon our screens.

Capt. S. Clift, who welcomed Lord Trenchard, his chief in the last war, admitted having fallen "hook, line and sinker" for the project. He would give it every publicity he could, but whether in addition to showing the films he would permit collections, he did not know.

"I am only a small man," Capt. Clift went on, "but I have Sir Clive's permission to disclose that I offered the sum of £5,000 towards the cost of the project. I hope the appeal will inspire houses of all classes to give whatever they can afford.

Sir Philip Warter, chairman of A.B.C., said if there is one industry which depended for its very lifeblood upon Anglo-American friendship, it was the film industry. This was not a renter's project, but one for the exhibitor, and he had no hesitation in pledging the support of his company to the appeal.

Francis Harley, managing director of 20th Century-Fox, spoke of himself as a Doughboy in the last war, and expressed his appreciation of the proposal and the views of the previous speakers. The solidarity and good feeling between our two peoples were absolutely necessary to the future peace and happiness of the world. On behalf of his colleagues of the K.R.S., anything they could do to forward the project would be done.

C. P. Metcalfe declared that Capt. Clift's admiration for the proposal was second only to his own, and promised his full support.

R. S. Bromhead said the support of J. Arthur Rank's group was guaranteed by Castleton Knight and himself. The film trade was honoured by being the first industry approached in this matter. It particularly appealed to him because he had seen Americans and British living and fighting and dying together.

W. R. Fuller, general secretary of the C.E.A., appealed to the renters to undertake the appeal according to their ability.

F.W BAKER & JOHN E. BLAKELEY *present*

FRANK RANDLE *in*

'HOME SWEET HOME'

Introducing as Guest Artistes

RAWICZ *and* LANDAUER

THE WORLD FAMOUS DUO-PIANISTS

"Now Playing to Capacity Business"

BUTCHER'S Mancunian PRODUCTION

REG. WHITLEY in the "DAILY MIRRO

"A WELL ACTED FILM TEEMING WITH THRILLS AND ROMANCE IN WHICH A FIRST-CLASS CAST MAKES THE MOST OF SOME INTRIGUING DIALOGUE."

"ANOTHER WINNER FROM GAINSBOROUGH PICTURES."

"THE DAILY FILM RENTER"

"SHOWMEN CAN BOOK THIS FILM WITH EVERY CONFIDENCE."

ELSPETH GRANT in the "DAILY SKETC

"IT MIGHT EVEN PROVE A F
IN THE 'FOREVER AMBE
I DO HOPE SO!"

MOORE RAYMOND in the "SUNDAY DISPATCH"

". . . A BOX-OFFICE CERTAINTY, . . . I GUARANTEE IT WILL BE ONE OF THE MOST SUCCESSFUL FILMS EVER MADE IN BRITAIN."

PATRICK KIRWAN in th

". . . . IS DESTI
SUCCESS."

"THE STAR"

"A BRITISH 'AMBER.'"

JAMES MASON

MARGARET LOCKWOOD

PATRICIA ROC

in

EVENING STANDARD"

D FOR STAGGERING

The Wicked Lady

From the novel
The Life and Death of the WICKED LADY SKELTON
By MAGDALEN KING-HALL

with

GRIFFITH JONES · MICHAEL RENNIE · FELIX AYLMER · ENID STAMP TAYLOR

Executive Producer — MAURICE OSTRER

Produced by — R.J. MINNEY *Directed by* — LESLIE ARLISS

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"QUEEN OF HEARTS"	GRACIE FIELDS John Loder and Fred Duprey	U	9
"IT'S IN THE AIR"	GEORGE FORMBY Polly Ward and Jack Hobbs	U	8½
"THE SPORT OF KINGS"	GORDON HARKER and Leslie Henson	U	9½
"ROOKERY NOOK"	TOM WALLS and RALPH LYNN	U	10
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General Council Meeting in Full

Co-operation with M. of I. Referred Back After Debate

BY a majority of one vote, members of the C.E.A. General Council referred back to the General Purposes Committee the report of its delegates on a meeting with E. J. Williams, Minister of Information.

The Committee had recommended continued showing of M. of I. subjects.

THIS IS WHAT THE MINISTER WANTED:

The continuation of C.E.A. support in showing M. of I. films.

The opportunity of discussing with C.E.A. members the type of films they would be willing to show.

THIS IS WHAT THE C.E.A. WANTED:

The M. of I. blessing and release from showing any more Government films.

Advertising payment—like newspapers—for any M. of I. films which may have to be shown.

BUT THE COMMITTEE RECOMMENDED:

That, considering the prestige value to the Association, it would be better in principle to agree to continue to show M. of I. films.

This is what took place at the meeting with the M. of I.

The Minister indicated the very deep obligation the Ministry felt for the past assistance that the C.E.A. had rendered, and that the Ministry was being continued for some time and would therefore have need of further assistance, which he trusted he would be able to receive from the C.E.A.

Public Not Interested

The C.E.A. deputation said that it was a fact that the public was no longer interested in propaganda which was connected with the war. It was told that this type of film was no longer being made by the M. of I.

The C.E.A. commented that the general desire of exhibitors was to have their screens as free as possible from all official material and that they did not contemplate an easy task in returning to members to ask for their continued support.

They then asked what kind of films the Ministry had in mind. The programme under consideration dealt with subjects like displaced persons in Germany and resuscitation of Holland.

These, said the C.E.A. representatives, were not of the slightest interest to the average kinema-goer. The Minister intimated that he was quite prepared to scrap the programme of subjects and to have another meeting, after the officers had had an opportunity of consulting the General Council, to discuss the type of film and the length that should be arranged.

Newsreel Trailers

Another point to which attention was drawn was the fact that, by agreement, 120 feet of propaganda film was added whenever the Ministry of Information thought fit to do so, to the newsreels. It was suggested that this length be first of all considerably shortened and distributed in the usual way apart from the newsreels to exhibitors. This would keep propaganda out of the newsreels and leave the newsreels free to concentrate on newsreel subjects.

But the Minister said that it was settled Government policy to continue to disseminate information by means of films. A refusal to continue co-operation would mean that the Association would be prepared to run counter to Government policy. Through its co-operation with the Government during the war, every member must appreciate the tremendous prestige which the Association now enjoys.

There is no reason to assume that the Government would take compulsory measures against exhibitors, but it should not be forgotten that it has all the means at his disposal of creating alternative means of exhibition.

The delegates told members that realising the importance of this matter and the position which the Association, representing all exhibitors, now enjoys in all Government circles, it is in the best interests of the C.E.A. to agree to continue co-operation in showing films from the M. of I.

If this recommendation was accepted one or more interviews with the Minister would be arranged to indicate the type, length and number of such films as will reasonably enable them to give effect to the Government's settled policy.

"In Principle"

It will be noted that the recommendation is "in principle."

An amendment had been moved in committee that the C.E.A. co-operate with the Ministry only provided payment is made for the showing of these films. The time a short Government film occupies on the screen does not deprive us of any revenue-earning time, therefore, suggested the committee, it may

Continued on page 19

NEW SHOW AT TIVOLI

The chorus from GEORGE WHITE'S SCANDALS (RKO-Radio) which opened at the Tivoli, Strand, last week and was trade shown yesterday (Wednesday)

CAMPAIGN'S SET FOR E.T. ATTACK

ONE of the first jobs of the General Purposes Committee is the consideration of what further steps should be taken in regard to the Entertainment Tax. A campaign is being worked out in anticipation of the April Budget.

Disappointment was expressed at the absence of reference to Entertainments Tax by the Chancellor of the Exchequer. This disappointment the General Council is to express to the Chancellor by letter.

Consideration is being given to the making of active representations to the Chancellor as well as members of the House of Commons in anticipation of his April Budget.

Appreciation was expressed that the N.A.T.K.E. had made representations to the Chancellor endorsing those which the Association had made on the subject of the tax.

No official action is to be taken by the C.E.A. in celebration of the fiftieth anniversary of the first public film performance in this country which falls due on February 20.

Attention of the General Council to the anniversary was drawn by the British Film Institute which invited the co-operation of the film trade for celebration in some suitable way.

The General Council, however, had no suggestions to make, owing—it is explained—to "contractual obligations with which it will be difficult to interfere."

NEWS ISSUE TO BE FORCED: "WE MUST REGAIN INDEPENDENCE"

THE relation between film shorts and dollars was discussed at last week's meeting of the General Council, which unanimously agreed to take immediate steps to have the supplemental newsreel contract annulled. Coun. H. P. E. Mears, who brought the matter to a head, insisted that the contract was an iniquitious one forced upon exhibitors and which, if terminated, would effect an immediate saving of film stock.

COUN. MEARS moved that the meeting "consider the reinstatement of independent booking of newsreels." He said what had been stated at the last meeting was sufficient to convince members of the advisability of making a stand to get back to the pre-war situation. He believed the contracts members had been asked to sign, terminated with hostilities.

The GENERAL SECRETARY (W. R. Fuller) stated this was not correct, they were for the duration of the limitation of film stock.

COUN. MEARS pointed out that now the war was over exhibitors should take priority over M. of I. films.

Exhibitors' Asset

The newsreel was an asset to every exhibitor—but especially to the independent. It was a lever which he had always been able to use, and there had been a time when there had been every inducement from the producers of the newsreels, even to offering feature films, if the newsreel contracts were signed. That was not so to-day. The time had come when competition should return.

J. MATHER seconded the resolution.

LL. EDWARDS, said the time had come when these restrictions should be taken off. This was a bargaining proposition.

J. J. MCCRACKEN suggested there should be an inquiry about these restrictions in film stock to find out what progress could be made if an approach were made and it were linked up with the renters.

Dollars and Film Stock

The GENERAL SECRETARY fully supported the views expressed, and had been at work on this matter in the appropriate quarters to get the restriction removed. The present situation had nothing to do with the relatively small consumption of film stock by the M. of I., which still came from Government sources. It arose from the fact that when it was necessary to save film stock to the extent of 20,000,000 feet it was done by the cross-over system, in order that playing time should not be altered.

Another vital factor came from the fact that most of the stock came from America and was part and parcel of the shortage of dollars. The amount involved, about £45,000, was small in contrast to the gross inconvenience to the Trade, and having regard to internal taxation paid there was a perfect right to have such prime essentials to enable the Trade to carry on.

So long as the Emergency Order was in being the present system would continue, but even so it should not be concluded that there was a lukewarm attitude towards it at headquarters. Every effort was being made to get a reversion of the system.

Mr. FULLER suggested the correct ap-

Continued on page 19

Bar Disputes: Joint Committee is up to date

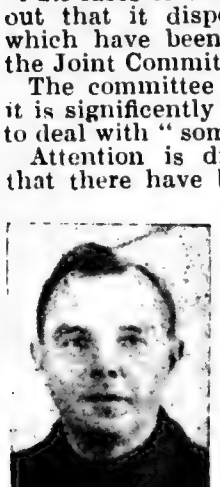
THE decisions of the Joint Committee of the C.E.A. and K.R.S.

The decisions of the Joint Committee of the C.E.A. and K.R.S. in respect to 15 cases of barring were presented to the General Council last week.

While the report does not dispose of all cases of barring, it is pointed out that it disposes of all cases which have been sent forward by the Joint Committee.

The committee will now be able, it is significently stated, to proceed to deal with " some other subjects."

Attention is drawn to the fact that there have been two cases of appeal from decisions of the Joint Committee to final appeal. In each case the final appeal committee confirmed the decisions of the Joint Committee.



L. G. HILL "Be more reasonable"

Coun. L. G. Hill gave it as his view that a new factor should be borne in mind inasmuch as in several cases a bar under normal conditions of business would be considered reasonable, but due to shortage of copies to-day that bar was unreasonable.

At a recent meeting of the Joint Committee those who had discussed the application of monopoly were not able to interest the whole committee on that issue, and it had been suggested that each case be decided on its merits.

He thought a greater degree of reasonableness should prevail at step one of the procedure when the parties met in the first place.

Particulars of the barring cases under review are supplied in the report, one of which involving a complaint against a circuit by an independent carries an interesting footnote. The report states :—

Film Copy Shortage

" The circuit had offered a concurrency, but the independent exhibitor wanted the bar lifted. The Joint Committee decided to confirm the concurrency and the circuit was strongly recommended to bring its dates in line with its earlier district runs.

The following explanation is added as illustrating a situation which is arising from time to time owing to present-day shortages of film stock and consequent limitation of copies.

" There have been one or two cases where the lifting of a bar, particularly when imposed by a circuit, whether major or minor, would mean that the independent exhibitor might be worse off inasmuch as he might probably not be able to get a copy.

" The renters accept the decision of the Joint Committee for a concurrency to mean that they must have two copies of the film available for a particular date."

WAR FILMS: COUNCIL "DROPS A HINT"

DESCRIBED as a "gentle hint," a resolution urging more care in the propaganda emphasis in American war films was passed at the C.E.A. General Council Meeting last week.

W. BERRIMAN, of South Wales, moved: that the Association writes to the American producers asking them not to send to this country nor to produce at all any films relating to the joint effort of the Allies during the last six years that would not give credit to the efforts made by the respective countries.

He described the resolution, which was carried after being recorded by Ald. G. W. A. WRIGHT, as being "a more modified form of what was at first intended."

Coun. L. G. HILL stated that through the courtesy of Sutton Dawes, of Twentieth Century-Fox Film Company, he had now seen " The House on 92nd Street," and it was fair for him to take this early opportunity of exonerating the picture from the remarks he had made at the last General Council meeting. The film was very good entertainment.

Mr. Berriman stated that a resolution from the South Wales branch was the result of the remarks made by Coun. Hill last month, and it was felt by the branch that more time should be given to discussing the subject.

Exhibitors felt it was time that at least a gentle hint should be given to American producers of the British point of view. The branch had no desire to do anything that would hamper good Anglo-American relationships, but at the same time they would be lacking in duty if some resentment were not expressed.

Failure to take note of this resolution, it was added, might produce incidents that would not help the furtherance and continuance of Anglo-American friendship. If note were not taken of a gentle hint then at a later date a stronger resolution and action could be taken.

The motion was carried.

Current and Currency

Police Take Dim View of Fluorescents

A WARNING to exhibitors who have installed fluorescent lighting in foyers and other parts of their premises immediately adjacent to the street is contained in a report of the L. F. and P. Committee which was adopted at last week's council meeting.

It was reported that one or two cases had been referred to the Committee concerning the lighting of kinemas under the Control of Fuel Order, which indicates the permitted consumption of current inside the building.

The new fluorescent tubular lighting is beginning to come into operation, and the increased amount of light which these give for the same permitted consumption is astonishing. Unfortunately there have been cases where these lights, while being fixed inside the building, are fixed so near to the entrance that a large quantity of the increased illumination finds its way into the street.

The police take a dim view of a large amount of light finding its way into the street. In fact it is regarded as a waste of fuel.

The Committee thinks it is desirable to state that the experience has been that the police in their requirements have generally been reasonable and that it is just as well for members to co-operate with any reasonable request on the part of the police during these times of fuel shortage.

It is pointed out that the Association is not concerned to interest itself over an excessive amount of light outside the building where defence would rest upon the letter of an Emergency Order.

INCREASED SUBS WOULD MEET 1946 DEFICIT

OWING to the fact that by December 31, 1946, the Association may for the first time find itself faced with a deficit on its annual accounts, the L.F. and P. Committee of the General Council is giving preliminary consideration to an increase of subscriptions.

In reporting to the General Council on this matter, the committee states that it expects that for the current year there will be a surplus, but next year there will be an increase of £1,000 for rent because the Association is at the present time enjoying the benefit of an uneconomic rent through the generosity of the late C. M. Woolf.

The committee, however, has come to the conclusion that the Association might as well wait to consider increasing its subscriptions until an actual deficit occurs as there was no point in increasing subscriptions before the need arises merely to accumulate a surplus. It does, however, make this stipulation having in mind that it can foresee a deficit arising in 1946, that when for the first time accounts were presented showing a deficit, the committee should not be subjected either to criticism or an attack upon its careful supervision of the accounts merely because it had studied the pockets of members and deferred the putting up of the subscriptions.

This, it is pointed out, might also be a continuing matter because if subscriptions were increased at the annual meeting in 1947 to cover the deficit arising at the end of 1946, inasmuch as some of the larger subscriptions are paid in the months of January and February of each year, the benefit of any increase would not be apparent until the accounts for 1947 were presented to the annual meeting in 1948, so that the committee asks to be free from criticism arising under this head until that time.

The report was agreed.

"Mediocre" Command Show Was No Rival

CORRESPONDENCE between the C.E.A. and the B.B.C. over the Command Performance broadcast was discussed at last week's General Council meeting.

DENNIS WALLS remarked that it might be of interest to the officers that many thousands of honorary listening correspondents of the B.B.C. had instructions to listen to the broadcast and send in a report.

If the reports, he said, were similar to his there would be no fear of a future broadcast of this performance.

C. CLARKE, " as the humble but not unselfish instigator of the suggestion for this broadcast to be recorded and broadcast at a time when it would not affect the entertainments industry," congratulated the officers of the Association, particularly the General Secretary, on the manner in which the protest had been handled.

He did not think that at such short notice anything further could have been done. He had always been a very strong opponent of the broadcast before the war and he was still, and in turning down the compromise put forward he suggested the B.B.C. was very unreasonable.

He hoped that concerted action to stop a repetition of this long drawn-out infliction of mediocrity would be taken in good time in future.

The Committee recommended that the attention of the Governors of the B.B.C. should be drawn to the correspondence.

Projectionist Problem: B. of T. Interviewed

A possible way out of the difficulties of exhibitors in regard to projectionists is to be inferred from the report of the General Purposes Committee on the deputation waited upon the Board of Trade.

The Board of Trade had promised to consider certain suggestions made, but it will not be possible to make a report on the subject until a reply is received.

Phillips Valves

The General Council was informed that the anticipated delivery of Phillips valves had not materialised owing to transport difficulties on the Continent.

As soon as they are available members will be advised, it was stated.

Derby Kinema Ball

Despite the fact that no film star could manage to visit the Derby Film Ball last week, the dance was a huge success. Thanks to the co-operation of local kinemas, all tickets were sold days in advance. Once again, R. Todd, manager of the Gaumont Palace, acted as chairman of the committee.

H.R.H. Princess Royal and Lord Lascelles have seen " Forget Me Not " (Key Films) at a special showing at the St. James' Cinema, Harrogate.

Continued from page 17

NEWSREELS: "HOW MUCH STOCK WAS REALLY SAVED?"

proach was to make strong representations to the Board of Trade, asking them to make available at the earliest possible opportunity the necessary amount of film stock to enable newsreels, not only to revert to pre-war practice, but to restore them to the original length.

How Much was Saved?

Mr. McCRACKEN pointed out that the General Secretary had mentioned 20,000,000 feet, and he thought when the reduction was forced on the Industry 299,000,000 feet was being used, of which there had to be a saving of 25 per cent.—somewhere in the nature of 75,000,000 feet. And the newsreels were using 100,000,000 feet out of the 299,000,000 feet, and he wished to know where was the balance of the 70,000,000 feet?

J. J. McCRACKEN "Where did 70 million feet go?"

Mr. EDWARDS was anxious to know how much film stock had been saved by the crossover, because he believed there had been no crossover at all in some cases.

The GENERAL SECRETARY stated there had been considerable saving made in film stock in the ordinary copies, also the change to three releases in London instead of two, which saved a considerable number of copies.

C. G. BERNSTEIN suggested that when extra film stock was available there would be the opportunity of asking whether it could be used for features or news print. It might be worth while to consider the view of improving the copies of feature films, which were usually in a very bad state on reaching the provinces.

One-sided Agreement

C. P. METCALFE thought the agreement was a very one-sided affair. Exhibitors were bound to stick to their agreement for the continuance of the Order. He was convinced the newsreels were not. He had owned two theatres in West Hartlepool serviced by this crossover; one had been sold and he had not been allowed to continue the crossover, although he was still charged the same and also the new proprietor paid as well for his copy. His objection, when raised, had been allowed, but in the meantime the new owner had had no trouble in obtaining a new newsreel.

R. E. RICHARDS "A millstone to all exhibitors"

H. HOPKINS thought the main objection was that every exhibitor was bound by this agreement.

Coun. R. E. RICHARDS declared that this unfortunate agreement had been a millstone to exhibitors. Some wanted to get rid of a newsreel altogether, but with this agreement they could not.

Would Take a Risk

W. BERRIMAN said exhibitors wished to be rid of a very unjust contract. He was not impressed by the question of film stock, which he did not think entered into it.

The GENERAL SECRETARY pointed out that it was entirely due to a shortage of film stock—not alleged, but a fact; it was not even known definitely at the present time what exactly was the position, except that it had eased a little and that there were reports that America was withdrawing about December the restrictions they had imposed on the rationing of film stock. As soon as the Emergency Order was withdrawn the contracts automatically came to an end.

A Real Shortage

Coun. H. SIMPSON denied that the question of film stock was a lot of hooey. He would remind them of the position of the London exhibitor and a statement made by a leading renter that it was his practice to order 70 copies of each film to play North and South London, and to-day the order was 41 copies, and no one in that organisation was allowed to order more without the signature of the managing director. They would not attempt to draw that hard-and-fast line if further stock were available.

He favoured Mr. Bernstein's suggestion that what film stock should become available should be used for feature copies, so that later runs could benefit.

Plea for Patience.

The PRESIDENT (G. A. Scarborough) stated that several weeks ago he had discussed this question with the General Secretary, who had immediately got to work on it and made inquiries in certain directions and had found that, like most things, it was held up by a lack of dollars. No opportunity had been neglected of making early contact regarding extra supplies, but the result was patience must be exercised for a short time.

A. J. GALE congratulated Coun. Mears for persisting. Let the position which is governed by film stock be accepted, but was that the real issue?

Present for Distributors

The General Council must remember that they entered into an agreement during a state of acute emergency, and in ratifying that agreement a very handsome present had been made to the distributors. Why could not an approach be made to those handling the newsreels, in a spirit of generosity if it were preferred, and ask if they were prepared to cancel that agreement in the light of existing conditions? The object had been to tide over the real emergency when at war with Germany and Japan, but that time had passed. There was a one-sided agreement, unfair to normal conditions and causing a lot of inconvenience, which could be easily overcome by negotiation.

Coun. MEARS offered to amend his resolution to: "That immediate steps be taken to have the supplemental newsreel contract annulled," and said he was quite prepared to leave the carrying out of this motion to the officers.

The amended resolution was carried.

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M. OF I. CRITICISED FOR ITS OPPOSITION FILM SHOWS

be expected if such a request were made to the Government, it would be declined.

Refer it Back

LL. EDWARDS then moved that the matter be referred back to the committee.

F. B. B. BLAKE seconded. He said that for the past six years he had been faithfully showing M. of I. flashes and films and as a reward for that he had had repeatedly been up against the opposition from the M. of I. which had hired the town hall. They put on a programme of films, some of which were films that he was paying to show and were screened concurrently with his, and the public had been admitted at very reduced prices.

W. BERRIMAN supported the recommendation. Be believed there was an arrangement with the Association and the M. of I. that providing members were showing their films they would be able to control the exhibition of M. of I. films sent to a particular locality and he thought that still stood.

He thought it was far better for the Association to agree with the showing of a ten-minute film once a month than allow the M. of I. to use the equipment at their disposal for shows right up against the kinemas.

H. HOPKINS pointed out that he had a remedy when films were shown concurrently in opposition—that a breach of contract would lie against the renters.

We Show Foreign Propaganda

H. ELTON found he was in sympathy with Berriman. There was little doubt Mr. Blake had some justification, but in such an organisation as the M. of I. there were bound to be occasional slip-ups. There was a much wider issue. It would be a mistake to imagine because Germany and Japan were defeated that all troubles had departed. There was a great amount of work to be done in which the Association as an organisation and as an Industry could contribute without any cost of time to members. After all, they had shown enough foreign propaganda for profit, so why not show a little British for nothing?

D. C. WALLS was concerned that there might be political Party propaganda infiltrated into the films.

Coun. H. P. E. MEARS said he had opposed this in the committee. There were two sides to this question and members were now talking about Government policy, and it appeared that as far as the film section went there was no Government policy.

When the officers had disagreed with the subjects chosen by the M. of I. it had immediately offered to change its programme. There was such a thing as an appropriate agreement even with a Government Department.

Coun. MEARS went on to say that there was a time coming when the Industry would not be in a position to give, give, give. Could the Government as a policy go to the *Daily Herald* or any other newspaper and say that it was in the best interests of the country that they should give free advertising space in their columns? But they could go to the kinema industry and get any rights they liked and establish those rights for all time, unless there were a proper agreement which could be terminated by the Association at any time. By all means co-operate with this very worthy Government, but do it on a proper footing for payment as everyone else did.

Ald. G. W. A. WRIGHT pointed out that through six years of war, kinemas had become a necessity and new ministries had cropped up on all sides: civil servants had increased in numbers and the M. of I. was still in being. If the Association agreed to this it looked as though it was agreeing in perpetuity.

G. W. A. WRIGHT "Agreement in perpetuity"

The GENERAL SECRETARY (R. W. Fuller) explained that the apprehension of political propaganda was unlikely to be fulfilled for the reason that there was no compulsory obligation.

C. G. BERNSTEIN asked if there were a national emergency, as he thought there was, almost as serious as war, if, by showing these films, it helped, it was their duty to do so.

J. J. McCRACKEN thought that if an offer was made to the Ministry to show these films on a business basis under contract, it would be very difficult in future to break it.

The resolution was put and carried, 31 voting for and 30 against.

Managers—1

Branch Reports Show Interest in C.E.A. Section

Replies from the branches indicate that a larger number of managers are interested in the C.E.A. Separate Section than in any other corresponding body. One or two branches have yet to hold their meetings.

It is already clear, the L.F. and P. Committee reported at last week's General Council meeting, that sufficient numbers of managers are interesting themselves in a sufficient number of Separate Sections that in a reasonable space of time a national negotiating committee of the Separate Section will be formed and will be ready to discuss with the General Council a national agreement, which the General Council has intimated its willingness to do.

In connection with these negotiations the expenses of one delegate for each section would be paid on the following basis:

Third class railway fare and 35s. per day for maintenance.

The General Council announced its intention to alter rule at the next annual meeting so that non-member managers can pay a subscription.

Managers—2

C.M.A. RULES WILL BE "DISCUSSED WHEN THEY ARE PRINTED"

A report commenting upon the rules of the C.M.A., submitted to the C.E.A., was presented at last week's meeting of the General Council. The General Purposes Committee explained that as the rules were submitted to the Association in the form of a typewritten copy, an interim report had been circulated to the delegates. This, it was pointed out, does not call for discussion at this stage as the Association is awaiting a copy of the printed rules when registered by the Registrar of Friendly Societies.

In the course of the interim report it is observed that "The generality of the rules do not call for any particular comment. They do little more than express at much greater length what can be done probably more effectively through the Separate Section of the C.E.A.

"There is, however, one exception to be made, and that is that the whole of the C.M.A., according to its rules, seems to be a glorification of its General Secretary. The term General Secretary is used in the official sense and the remarks which follow relate to the office of General Secretary and not to the present or future holders."

When one reads a list of his duties the C.E.A. report goes on to state one may be pardoned for thinking that, compared with the General Secretary, the President, the National Council, the Central Committee and the other officers are very small fry indeed.

L.D.O.S. IS TO ATTACK S.O. BILL

THE Lord's Day Observance Society, which suffered a shattering defeat at last week's L.C.C. licensing sessions is to carry its attack on Sunday opening and the admittance of children under 16 to the House of Commons.

The Rev. H. H. Martin, leader of the Sabbartarian organisation, told the KINE. that the Society is already in touch with the Home Office and intends to make strong protests concerning the proposed emergency Laws (Transitional Provisions) Bill so far as it concerns kinemas.

Details concerning the new Bill appeared in the KINE. last week.

Mr. Martin: "The Bill will facilitate kinemas opening on Sunday under 42B obtaining a licence under the 1932 Act—without the normal procedure of the Act being applied. The 42B regulation was only a back-door method. Kinemas opening under its power should not be allowed to carry on without the public vote being taken in their area, as demanded by 1932 Act regulations."

British Shorts Overseas

In the past six months Jean Haines Dir., has been developing the overseas market of British Foundation Pictures.

Representation for B.F.P. products has been arranged in France, Belgium, Switzerland, Portugal, India, Iraq, China, New Zealand South Africa and Luxemburg.

Sixty two-reel subjects have been supplied for exhibition in those countries which Jean Haines regards is a tribute to the quality of the product of the company of which she is a director.

"THE STORK CLUB"

Iris Adrian and Betty Hutton are the feminine stars of Paramount's STORK CLUB, a story centred round the popular New York rendevous. It's been shown to exhibitors and is set for an early release.

Rentals Debate

The General Purposes Committee of the C.E.A. will meet in the morning next month, with the subject of film rentals as the first item on the agenda. Debate on the subject may take up most of the day.

Children's Matinees Approved

The Barrow-in-Furness Watch Committee considered a letter from the Ritz seeking permission to open on Saturday mornings early in January next for the purpose of holding children's matinees.

Permission was granted

C.E.A. WILL SEND S.O. DEPUTATION TO HOME OFFICE

THE C.E.A. is proposing to ask the Home Secretary to receive a deputation on matters relating to Sunday opening, it was revealed at last week's General Council meeting.

Reference was made in the L.F. and P. report to the "Emergency Laws (Transitional Provisions) Bill," recently introduced in the Commons, an explanation of which was circulated to the committee.

In the ordinary course this Bill may be expected to become law some time in December, following which the branches will find themselves faced with a busy time in securing that the permanent provisions of the Sunday entertainments Act shall be set in motion in respect of Sunday opening of kinemas in those areas which are at present open by virtue of a Draft Order under the Defence Regulation 42B.

It was pointed out that this Bill only relates to those Sunday licences issued under Defence Regulations 42B. The licences issued under the Sunday Entertainments Act, 1932, are not affected.

Arthur Rank Describes His Education Plans

ARTHUR RANK [illegible] his attitude towards Government educational film production last week. He was addressing an Allied delegation at an educational film conference sponsored by the governors of the British Film Institute.

He said that so great is the need for educational material in a war devastated world that there was ample room for all those who have something to contribute in this field. This meant there need be no rivalry between Government sponsored films and those provided by private enterprise. The existence of both types of production would provide teachers with a free choice of material and prevent a stereotyped approach to visual aids.

He also made these points.

The policy pursued by G.B.I. before the war, of joint production of instructional films in collaboration with teachers, and of manufacturing suitable projectors, put Great Britain at the head of the world both for production and for the intelligent use of films by teachers.

As a result of the war the use of training films as a means of instruction established the value of the films in education. On experience gained both before and during the war G.B. proposed to develop the use of films in education to provide for the needs not only for this country but for other countries of the world, with particular consideration for the Dominions, Colonies and our Allies.

It is proposed to embark on a large programme of instructional films with both sound and silent versions, together with an associated strip film when necessary. Each film will have a textbook.

Foreign Use

All subjects will be produced in such a way as to be adaptable for use in foreign countries.

"While we hope our films will be acceptable in other countries we look forward to welcoming their products here, and, in order to avoid overlapping and duplicating productions we hope that the educational and cultural organisation of the Allied nations will set up an International Institute which will co-ordinate the production and use of educational films throughout the world," said Rank.

London Annual Licensing Session

L.C.C.'s TRIBUTE TO THE TRADE

John Cliff, chairman of the L.C.C. Public Control Committee, gave these statistics concerning entertainment licences at last week's annual licensing session.

The number of applications before the Council was 678, compared with 662 last year, an increase of 16.

The number of kinemas (244) was less by one, but there were four more theatres and music halls.

The numbers of municipal halls and institutes (44) and of dance halls (17) remained unaltered.

He went on: "I should like to take this opportunity of expressing my appreciation and that of my committee to the licensees and to all concerned in the entertainment industry for their continued co-operation and assistance. We are thankful that hostilities have ceased, and I trust that though we are still living in difficult times the industry may continue to render good service to its patrons."

PATRON OPPOSER WOULDN'T WAIT

Opposition to the renewal of the licence of the Gaumont Palace, Hammersmith was withdrawn last week in the absence of the opposer, John Stevens, of Dieppe Street, W.14.

According to the agenda of the L.C.C. Public Control Committee, Stevens alleged that on one occasion when he left the kinema the gangway was choked with people sitting on the stairs. There was no handrail adjoining the seats and "one slip . . . and a tragedy equal to the Bethnal Green disaster at their shelter could have occurred." The manager, according to Mr. Stevens' complain on the agenda, later tried to "bluff me."

It was four o'clock before the case was called.

Chairman John Cliff read a hastily scribbled message from Stevens. He'd left because he couldn't wait any longer.

"Application granted," murmured Cliff.

BRITISH FILM INSTITUTE RUNS EDUCATIONAL SESSIONS

A week-end film school for senior scholars attending the Birmingham Grammar School, arranged by T. W. Rumsby, headmaster of the George Dixon Grammar School, with the assistance of the B.F.I., has been carried out with great success at the Tatler News Theatre and the Saltley Grammar School.

Some three hundred pupils witnessed programmes which included the British documentary, "Steel"; the Russian films, "Warriors of Russia" and "Shors"; the German film, "Metropolis," and a French film.

Special lectures were given by Michael Balcon (Ealing Studios) on "Film Production and its Problems"; Dr. Roger Manvell on "The Art of the Kinema"; Charles Freud on "Film Direction"; Ralph Bond on "The Film Industry"; and R. Winnington (*Newstry*"; and R. Winnington (*News-Chronicle*) on "The Film Critic and his Public."

While Mr. Rumsby and his colleagues are hopeful of continuing the experiment with which they are completely satisfied nothing definite has yet been arranged.

INSIDE NEWS FROM INSIDE HOLLYWOOD

U.S. Tax Investigators Look into Independent Producers' Activities

By WILLIAM H. MOORING, KINE. Hollywood Correspondent

SEVERAL independent producers who recently entered the field as affiliates of major studios, held their breath as special investigators from the Bureau of Internal Revenue (Income Tax men!) went through their financial transactions with a fine comb.

Undisguised reason for the existence of these "indie" outfits is tax economies they can effect through a legal loophole which enables a corporation to hold a film property for over six months and then call the profit a "capital gain" taxable at 25 per cent. instead of the usual 75 to 85 per cent. levied in ordinary income and excess and super profits tax.

By forming a corporation to produce a single picture, the promoter can then sell out his whole interest as stockholder, retaining all but the 25 per cent. capital gains tax. Revenue authorities are out to stop this use of the tax regulations where financial gain is a sole purpose.

Men like Leo McCarey and Frank Capra—the first with Rainbow Productions Inc., and the second with Liberty Films Inc. — operating within RKO, have pointed out that while taxation may have encouraged their separation from the main production company, their individual responsibilities and capabilities as producer-directors well justify independent operations.

Others such as Nunnally Johnson and Gary Cooper, Howard Hughes and Preston Sturges, Constance Bennett and James Cagney, and even Burgess Meredith and Paulette Goddard may be able to sustain the same argument: but Washington is going to watch newcomers, and if the habit spreads the legal loopholes will be repaired.

Meanwhile it is on the cards that some of the bigger "indies" will eventually merge. Hal Roach, for instance, may get Leo McCarey and Capra to join with him, all using the Roach studios. David L. Loew and Benedict Bogeaus are talking Berger, and that may take in also the Camden Productions Inc., formed by Meredith and Goddard.

New major companies may easily spring from the multitude of separately incorporated outfits recently created.

Fear that the Government might take legal action to recover millions held due under these "capital gain" deals are now subsiding, although the spectre still hovers especially as Court decision against these independents might bring the revenue authorities a windfall of at least £20,000,000.

* * *

HINTS that Sydney Bernstein proposes to lecture Hollywood—and greater America—on the necessity of making more honest films, have aroused discussion and some resentment. Many here sense an implication that Hollywood has been making dishonest pictures.

If "Objective Burma" is the criterion they point out that Warners did not intend to slight the British Forces and erred merely by omission, not by commission.

* * *

AS I predicted, Warners is rejoining the Producers' Association.

Now it is likely the Hays Office will be officially renamed to try to ease United Artists and others of the Independent Producers' Society, into the major fold. American Pressmen are trying to get the Hays office tagged "The Johnston Office," but most people ask, "what's in a name?"

Donald Nelson of the Independent Producers' Society did a great job of conciliation in the recent strike, and his organisation wins recognition of Hays Office members as a friendly, rather than rival concern.

If Johnston should find his duties as Hollywood Czar too much for him, Donald Nelson would stand as his most likely successor. Meanwhile, policies of the two producer associations are so closely aligned that any company might as well belong to one as the other.

* * *

PARAMOUNT subsidiary in Canada, Famous Players Canadian, has enlarged its Canadian circuit to 350 theatres by recent purchase of 20 odd halls. Total number of theatres in the Dominion is around 1,300.

* * *

JAMES STEWART goes under-contract to the new Capra Company, Liberty, for starring rôle in "It's a Wonderful Life." Personal differences with M-G-M were insurmountable and he declined to renew.

* * *

HOLLYWOOD Screen Actors' Guild has put out a "prospectus" of the post-war film production business in Japan, pointing out that 20 Jap studios, mostly in Tokyo, produced 554 films in 1939, had 132 directors, 100 writers, 110 cameramen, 555 actresses and 1,032 actors.

Call is made for American artists and technicians who wish to go over and rebuild the Jap industry. No suggestions as to where they'll get enough fish skin and glue to slant up their eyes!

Japan's 1,800 theatres operating before the war with heavy quota of native product, may now have to show films featuring American and British, although most Western film stories introduce customs and morality angles, strange or unacceptable to the sons and daughters of heaven.

RECENTLY COMPLETED

British National has recently completed LISBON STORY, at the National studios. It will be Trade shown soon by Anglo-American. In the picture: Walter Rilla and Esme Percy

CONTINUED CONTROL OF 16-mm. PROCESS

Only 2 per cent. for Civilian Needs

IN the House of Commons last week, Sir Frank Sanderson asked the Minister of Supply and of Aircraft Production when the output of the 16-mm. film-processing laboratories would cease to be controlled; whether he was aware that only 2 per cent. of the total output of these laboratories was available for civilian requirements, including educational needs, while 98 per cent. of the total output was absorbed by the Ministry of Information and the Services; and since there was no allocation for export trade, would he take steps to provide that a reasonable allocation was made available for educational needs at home and export abroad.

William Leonard, the Parliamentary Secretary to the Ministry of Supply, said that, although the end of the war had brought about a reduction in the demands of the Services for training films, the requirements for morale, education and entertainment still remained at a very high level, especially in India and the Far East.

At the present time the Services absorbed nearly 80 per cent. of the total output of the laboratories, and, even so, a very substantial backlog of orders had accumulated.

Approximately 15 per cent. of laboratory capacity was allocated to the Ministry of Information and other official users, leaving 5 per cent. for civilian requirements, including educational needs, and also to make available a certain amount for export purposes. While the present heavy demands for the Services continue, he was afraid it was impossible to increase the allocations for the purposes mentioned in the last part of the question, but the position will be carefully watched.

16-mm. PRODUCES CANADIAN PROTEST

A CANADIAN exhibitors' organisation—the Quebec Allied Theatres Industries—has passed a resolution against the release by film distributors of 16-mm. versions of commercial pictures before a year has elapsed after their regular theatre release of 35 mm.

This is the first resolution of its kind to be passed by a responsible exhibitors' body.

A second 16-mm. item is that surplus U.S. army film cameras and projectors are to be sold to non-theatrical interests at 40 per cent. less than their "fair value." This is disclosed in a KINE. cable from New York.

As much of the equipment concerned is sub-standard, it is likely that this announcement from Washington will have an important bearing on the 16-mm. field.

Flying Kinema for the Desert

A flying kinema regularly operates in inaccessible districts of Syria. It supplants the mobile kinema truck which formerly served the troops in this area.

The rough desert tracks did so much damage to the vehicle that E.N.S.A. dropped the scheme as being uneconomical.

A mobile apparatus recently adopted by E.N.S.A. is employed. The projector, which weighs little more than 50 lb., is packed into the aeroplane with loudspeaker and screen.

The operator is Gunner H. Golding, from Edgware, Middlesex, where he worked formerly at a local kinema. He is airborne every other week, going first to the desert oasis of Palmyra and then to Deir-ez-Zor on the Euphrates. He spends three days in each station, showing English-speaking films on two nights and an Indian film on the third.

F

Lay Press Criticisms Cause Decline in Film Shares

PRICES STEADYING AT LOWER LEVELS

By OUR CITY EDITOR

KINEMA shares have slumped largely owing to the adverse comment in the lay Press. It has been emphasised that loan commitment in comparison with capital is extremely high.

This can be agreed, but it should not be overlooked that in both the Rank groups and the A.B.P.C. strenuous efforts have been made during the war to reduce this disparity.

Lay criticism, too, rather overlooks the potential effect of the big taxation cushion which exists in the event of any material falling off in kinema earnings during the transition period.

Shares of the big circuits were the main sufferers, but prices are steadying at the lower levels. A.B.P.C. are now 21s., Gaumont 20s. 6d., and Odeon 42s., which means that only the top has been taken off the big rise which has taken place since the early part of the war.

Outside the big groups there was little sign of deterioration. African Theatres jumped 2s. to 87s. 6d., while British and Dominions were 9d. higher at 22s., Capital and Provincial a similar amount at 8s., while Odeon preference put on 4½d. at 27s., P.C.T. 7½ per cent. "A" pref. 1s. 6d. at 32s., the "B" pref. 6d. at 31s. 9d., and Union Cinemas second pref. 4½d. at 21s. 9d. A.P.P.H. were 1s. down at 29s.

Manx Palace Pays 10 per cent.

The directors of the Palace and Derby Castle, Ltd., Isle of Man, recommend a dividend of 10 per cent. on their ordinary share capital for the year ended October 31, 1945.

The sum of £18,860 was available for distribution. It was recommended that this should be allocated as follows: payment of 5 per cent. dividend on the cumulative preference shares, £3,000; payment of 10 per cent. on the ordinary shares, £11,000, leaving £4,860 to be carried forward.

The sum of £1,250 was allocated for depreciation of furniture, fittings, machinery, etc., and £3,500 was set aside for the reserve for deferred repairs.

The directors report that negotiations have just been concluded with Ramsey Amusements, Ltd., for the acquisition of the whole of the share capital of Onchan Cinema, Ltd.

During the year Arthur Brittain retired from the position of general manager and D. F. Barwell was appointed to succeed him.

Reference is made to the negotiations successfully concluded for the acquisition of the Strand Cinema Theatre Company (1920), Ltd., by which merger the company adds to the kinemas under their control the Picture House and Strand, Douglas, the Pavilion, Peel, and the Strand, Port Erin, in addition to other properties.

Irish Kinemas Made £40,800 Profit

THE Irish Cinemas, Ltd., made a profit last year of £40,800, announced John McCann, chairman, at the eleventh annual meeting of the company in Dublin. A dividend of 5 per cent on the ordinary shares was approved.

Out of this profit it was necessary to provide £14,630 for taxation, and it was also prudent, Said Mr. McCann, to make a further transfer of £5,000 to reserve for replacements of furnishings and equipment.

In moving the adoption of the report and accounts, Mr. McCann said: "Whilst the resultant profit is substantial, it can in no sense be adjudged a high rate of profit taken in relation to the very large amount of capital employed in the company's extensive interests in the theatre, kinema and restaurant business in Dublin, Cork and Limerick.

E.T. Prohibitive

"Quite apart from income tax and Corporation Profits Tax common to businesses in general, the profit earning capacity of the business is rigidly curtailed by the continued operation of the very high rate of Entertainment Tax.

"Throughout the past year attendance had shown a considerable increase.

"The Theatre Royal (Dublin) has also met with marked success in its policy of training and developing Irish talent."

The following directors were also present: G. J. Nesbitt (vice-chairman), Maurice Elliman (managing director), H. Moore, P. I. Wall, and J. J. Roche.

Capital and Provincial

Full report of Capital and Provincial News Theatres discloses that the company's chain of kinemas is being extended. Three kinemas were acquired at the commencement of the year, and shares to the value of £64,000 were allotted in part satisfaction of the purchase price.

In May and June last the company acquired two further kinemas, and the directors have made arrangements with various organisations in many places which should lead to acquisition of further kinemas from time to time. Annual meeting will be held at the Classic Cinema, Baker Street, London, W., on November 29 at 11 a.m.

Red Cross Week collections at the Regal and Empire, Shotts, Lanarkshire, realised £86.

Olivia de Havilland as she appears in Paramount's THE WELL-GROOMED BRIDE, for early trade show

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	87/6	+ 2/-
Assoc.Brit.Pic.Corp.5/-Ord.	21/-	— 1/-
„ 6% Pref.	28/6	+-/1½
„ 4½% Debs. ..	£105½	—
A.P.P.H. Ord.	29/-	— 1/-
Brit & Dom. Films (12/-)	22/-	+ -/9
Brit. Lion 7½% Pref. 10/-	13/3	+ -/3
Capital Prov. News 5/-	8/-	+ -/9
Cine, Television B. Ord.	3/10½	— -/1½
Dufay-Chromex 5/- Ord.	4/1½	—
Gaumont-British Ord. 10/-	20/-	— 1/6
„ "A" Ord. (5/-) ..	10/4½	— -/7½
„ 5½% 1st Pref. ..	24/6	—
„ 4½% Debs. ..	£104½	—
General The. Prefd. (6/8)	12/6	—
„ 6½% 1st Mort. Deb.	£105	—
Kinemas (5/-) Ord. ..	10/3	—
Mde. Tussaud 1/- Def. ..	3/6	+ -/1½
„ £1 Prefd. Ord. ..	24/9	+ 1/-
Moss Empires £1 Ord. ..	42/6	+ 1/1½
„ £1 Cum. Pref. ..	23/1½	—
Odeon 5/- Ord.	43/-	—
„ 6% Pref.	27/-	+ -/4½
„ 5% Debs.	£105½	—
P.C.T. 10% Cum. Pref. ..	37/9	—
„ 7½% "A" Pref. ..	32/-	+ 1/6
„ 7½% "B" Pref. ..	31/9	+ -/6
„ Const. 7½% Pref. ..	29/6	+ -/3
Scophony (5/-)	5/-	—
Sound City (Films) 6% Pref.	16/3	—
Stoll Th. Corp.	19/6	—
Twentieth Cent. Ord. (5/-)	4/4½	—
„ 6% Pref. (10/-) ..	9/10½	+ -/1½
Union Cinemas 1st Pref.	22/-	—
„ 2nd Pref.	21/9	+ -/4½

£1 share unless otherwise stated.

NEW PRIVATE COMPANIES

Defender Films, Ltd. — Registered November 8. Capital, £1,000 in £1 shares. Film producers, etc. Directors: Wm. F. Elliott, film director, and Frances A. Elliott, production assistant, both of 46, Kensington Park Gardens, W.11. Registered office: Standbrook House, 2-5, Old Bond Street, W.1.

Hammer Films and Theatres, Ltd.—Registered November 12. Capital, £25,000 in 20,000 5 per cent. cumulative preference shares of £1 and 100,000 ordinary shares of 1s. each. Film producers and kinema proprietors. Wm. Hinds (professionally known as Will Hammer), 261, Goldhawk Road, W.12, theatre proprietor, is first and permanent director and chairman. Secretary: Edwd. M. Jones. Registered office: 113-117, Wardour Street, W.1.

Cozy Cinema Co. (York), Ltd.—Registered November 7. Capital, £1,500 in £1 shares (1,000 preference and 500 ordinary). Kinema proprietors, etc. Hugh F. W. Kitchen, Ryethorpe, Stockton Lane, York, solicitor, signs as director. Solicitors: Cowling, Son and Kitchin, York. Registered office: 7, Blake Street, York.

BREACHES OF COVENANT

Leeds Court Case

A CLAIM made by the Central Cinema (Harrogate), Ltd., against five Leeds people for £1,104 damages in respect of breaches of covenant in a lease was heard in Leeds last week by Mr. Eastham, K.C., sitting as Official Referee. As reported in last week's KINE, judgment was awarded for the plaintiffs for £610 with costs to be taxed, and both parties were given leave to appeal.

Defendants in the case were Julius Segelman, Max Segelman, Mrs. Sadie Cohen, Mrs. Rebecca Levy and Mrs. Gertrude Sissling, Nunroyd Road.

All the defendants were represented by Paley Scott, K.C., and A. S. Diamond, and J. McLuskey appeared for the plaintiffs.

He said that the claim was in respect of breaches of covenant in a lease by plaintiffs to defendants of the Central Cinema, Oxford Street, Harrogate. The defendants had the lease for five years from April, 1939, and it was alleged that during the five years the defendants failed to carry out their obligations relating to repairs, decorations and replacement of fixtures and fittings contained in the lease.

During the term of the lease defendants installed by hire purchase Western Electric sound equipment, which, under the terms of the lease, they were under obligation to leave on the premises free of debt as part of the working stock. It was found that a liability of £135 remained unpaid in respect of this equipment.

Evidence was given by Frank G. Waterhouse, a surveyor of Harrogate, who said that at the expiration of the lease the condition of the premises was disgusting. The dirt was appalling.

Paley Scott said that it was contended that the tenants spent something approaching £3,000 on alterations to the kinema in the five years that they were there.

In defence it was said that the defendants spent considerably more on redecorations and new seating than was stipulated in the lease; they denied that they had failed to carry out their obligations.

Gerald Segelman said that the kinema was a family concern. It was old fashioned and almost obsolete when they took over, and during the lease they were under an obligation to spend £200 on redecorations, but had spent more than £2,000.

He agreed that an offer of £250 for delapidations had been made, but had been refused by the plaintiffs.

New Workington Kinema

At Workington Corporation General Purposes Committee an application was submitted from Graves' Cinemas, Ltd., to purchase a suitable site on Salterbeck estate for the erection of a kinema.

The matter was referred to the committee concerned with the development of the estate.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Captain Kidd (United Artists)—American.	95 min. (A)	Charles Laughton, Barbara Britton, Randolph Scott.	Milk and water swashbuckling romance leisurely tabulating the adventures of bold, bad Captain Kidd, a notorious English pirate.	Just another costume programmer.
Girl No. 217 (Soviet Film Agency)—Russian.	104 min. (A)	Elena Kuzmina. Vassily Zaichikov.	Brilliantly acted drama of Russian slaves under German occupation. It is very grim but tells the story of brutality that should definitely be told.	Excellent specialised hall booking. Not for juveniles.
*Isles of Mystery (Famous Films)—British.	35 min. (U)	——	South Seas travelogue, with interesting glimpses of life on the Fiji Islands.	Useful supporting featurette.
Phantom, The (Columbia)—American.	97 min. (A)	Tom Tyler, Jeanne Bates, "Ace," Wonder Dog.	Highly-coloured but corny action-cum-canine melodrama telling of dirty work at the jungle cross-roads. Pace exuberant, but footage extravagant.	Ticklish booking.
*Pink String and Sealing Wax (Eagle-Lion)—British.	84 min. (A)	Googie Withers, Gordon Jackson, Mervyn Johns.	Ambitious "Gaslight" type, romantic comedy melodrama adapted from Roland Pertwee's stage success. Story holding, acting good and staging colourful.	Very good period thriller.
Swingin' on a Rainbow (British Lion-Republic)—American.	71 min. (U)	Jane Frazee, Brad Taylor, Harry Langdon.	Bright and cheery comedy with tunes. Story witty, cast versatile and numbers ear-tickling.	Good light booking for all classes.
Well Groomed Bride, The (Paramount)—American.	74 min. (U)	Ray Milland, Olivia de Havilland, Sonny Tofts.	Farcical romantic comedy on the rivalry of a naval lieutenant and a girl for a bottle of champagne. Modest comedy situations; story thin. Acting, title and cast good.	Good star and title booking.
*Wicked Lady, The (Eagle-Lion)—British.	103 min. (A)	Margaret Lockwood, James Mason, Patricia Roc.	Lavishly mounted costume piece about a woman "highwayman." Characterisation adequate and finale exciting. Feminine appeal obvious.	Outstanding money spinner for the majority of halls.

* A British Picture.

REVIEWS FOR SHOWMEN

Captain Kidd

United Artists. American (A). Directed by Rowland V. Lee. Featuring Charles Laughton, Randolph Scott and Barbara Britton. 8,065 feet. Release not fixed.

MILK and water swashbuckling romance which leisurely depicts the adventures of bold, bad Captain Kidd, a notorious English pirate who, apparently, kept faith with no one, not even his king. Charles Laughton acts with his tongue in his cheek in the leading rôle, but his clowning and exaggerated sense of humour sadly limit the film's range and drama. Its artless pantomime may amuse and excite the youngsters, provided, of course, they are accompanied by an adult, but it is very small fry compared with "Mutiny on the Bounty." It lacks the glamour of colour, too. Just another costume programmer.

Story.—Captain Kidd, a puffy cut-throat, and his evil men plunder *The Twelve Apostles*, a merchant ship, kill all on board, including Lord Blayne, and bury the rich treasure. On his return to England, Kidd makes out that Blayne was responsible. At the suggestion of a nobleman, King William orders Kidd to sail to foreign waters and escort *The Quadagh Merchant*, a treasure-laden galleon returning from India with Sir John Falconer, the British Ambassador, and his daughter Anne. Kidd selects his crew from the scum in Newgate. Adam Mercy, a forthright and gentlemanly fellow, is among them, but he turns out to be Lord Blayne's son. Kidd and his cut-throats plan to raid and then sink *The Quadagh Merchant*, but Adam, who falls in love with Anne and determines to avenge and absolve his father, puts paid to Kidd's little game. Kidd is tried, goes to the gallows, and love triumphs.

Acting.—Charles Laughton has his moments as Captain Kidd, but nevertheless, falls considerably short of the standard he set as Captain Bligh and Henry VIII. Barbara Britton is somewhat colourless as Anne, but Randolph Scott is a sturdy Adam, and Reginald Owen amuses as Kidd's gentleman's gentleman.

Production.—The yarn contains all the basic ingredients of rousing swashbuckling romance—there are fights, dirty work in the galley, hidden treasure, a pretty damsel in distress and, of course, a climax designed to prove that crime cannot pay—but the mixture lacks exuberance, originality and subtlety. There is not enough hearty action to rock Kidd's boat. Becalmed for the most part, it contains very little popular and practically no feminine appeal. Its sheet anchor, such as it is, is its title and, possibly, star values.

Points of Appeal.—Title and cast.

The Phantom

Columbia. American (A). Directed by B. Reeves Eason. Featuring Tom Tyler, Jeanne Bates and "Ace," the Wonder Dog. 8,804 feet. Release not fixed.

HIGHLY coloured but corny action melodrama telling of dirty work at jungle cross-roads. The fantastic yarn is packed with characters and heavily embroidered with a dog interest, but Providence is far too kind to the hero for its elaborate thrills to ring true. Overlong for a second feature and withheld by its "A" certificate from the kids, for whom, by the way, it is eminently suitable, it represents a ticklish booking.

Story.—When the "Phantom," masked white leader of native tribes, is killed with a poisoned dart, his son, Geoffrey Prescott, picks up the mask and assumes responsibility. Professor Davidson, a kindly archæologist, and his pretty niece Diane, penetrate the jungle in search of the key to a lost city, believed to contain hidden treasure. Singapore Smith, a crooked trader, poses as Davidson's friend, but shows himself in his true colours when he thinks they are near their goal. Meanwhile, Dr. Bremmer, an unpleasant medico, starts trouble amongst the natives in the hope of getting cheap labour for a secret air base. Happily, the "Phantom" is kept informed by his loyal followers, and, after surviving many hazards of the "green hell," he and his faithful dog Devil put Smith and Bremmer where they belong.

Acting.—Tom Tylor looks good in a mask and fights hard as the "Phantom," and Jeanne Bates is a pretty and, in the circumstances, remarkably neat and tidy Diane, but Kenneth R. MacDonald and Joe Devlin are somewhat heavy-handed as villians Bremmer and Smith. The work of Ace, the "Wonder Dog," is marvellous.

Production.—The hero meets and conquers a lion and gorilla in grisly combat and is rescued from many equally tough situations by his courageous and sagacious dog, but his prowess and luck become a little monotonous, not to say laughable, before the fade-out. Obviously a condensed serial—every 20 minutes a husky thrill unfailingly signals the close of an episode—it defeats its box office ends by not being sufficiently trimmed. The "A" certificate aggravates its crudities and inconsistencies.

Points of Appeal.—Title, cast and "Wonder Dog."

Continued on page 24

REVIEWS —continued from page 23

The Wicked Lady

Eagle Lion. British (A). Directed by Leslie Arliss. Featuring Margaret Lockwood, James Mason and Patricia Roc. 9,315 feet. Release not fixed.

LAVISHLY mounted, seventeenth century costume melodrama, based on Magdalen King-Hall's best seller, describing the brief but dizzy fling of a beguiling woman who is married to a high-minded squire and who, after turning "highwayman" and adventuress to relieve her boredom and satisfy her vanity, lust and ego, is killed during her lurid escapades. The staging is more convincing than the hearty and salutory tale, but, although its talk is occasionally cheap, its twists novelettish and its moral obvious, it has glamour, rousing action and considerable feminine appeal. It also has big title and star values. These weighty factors put it in the same high commercial bracket as its parent picture, "The Man in Grey." Outstanding money spinner for popular, provincial and suburban halls.

Story.—Barbara Worth, an ambitious but ruthless young woman, marries Sir Ralph Skelton, but soon finds married life boring and secretly becomes the partner and doxy of Captain Jerry Jackson, a dashing highwayman. Jackson quickly disapproves of her disregard for human life, and, after she sees him with another woman, their association ends. She immediately shows her spite by betraying him to the authorities. He cheats the gallows, but is later shot by Barbara. Barbara also disposes of Hogarth, a God-fearing retainer, because he knows too much. Later, in a brawl produced by her interest in another man, Barbara is fatally wounded and dies ignominiously.

Acting.—Margaret Lockwood looks attractive in gowns cut low enough to revive the "cleavage" controversy and acts with as much conviction as her extravagant part will permit as the pistol packin' Barbara. James Mason performs with gusto in the comparatively small rôle of Jackson, and Patricia Roc contributes a tender cameo as a shy and faithful cousin. Griffith Jones is next best.

Production.—The exuberant period fantasy and horseplay are a little too novelettish to build up big drama, or make a notable contribution to the screen, but within its clearly defined best-seller limits it is picturesque. Its period pageantry and backgrounds are presented with taste and showmanship—and, towards the end it becomes a really exciting costume piece. It does not over-estimate the intelligence of the kinema-going public. Its appeal to the Dick Turpin in every woman—and youngster—alone guarantees its commercial success. Big title and star values redouble the certainty.

Points of Appeal.—Colourful and exciting tale, rousing feminine angle, very good staging and box-office title and stars.

The Well Groomed Bride

Paramount. American (U). Directed by Sidney Lanfield. Featuring Ray Milland, Olivia de Havilland and Sonny Tufts. 6,824 feet. Release May 27, 1946.

HERE we have a light-hearted, but somewhat uninspired, farcical romantic comedy of the rivalry for a magnum of champagne, between a naval lieutenant, who needs it for a launching, and the prospective bride of an all-American athlete. Lack of really good comedy situations and a tendency to harp on the same note result in tedium before the anticipated happy ending is reached. Obvious feminine appeal and big star names, however, make considerable amends for the very slender plot. Good star and title booking.

Story.—Lieutenant Dudley Briggs is ordered by his captain to purchase a magnum of champagne for the launching of a new carrier. Only one is in existence in San Francisco, and Margie Dawson, a girl who is about to marry Lieut. Torchy McNeil, a one-time football hero, gets it first. Briggs pleads with her to let him have it, and when he fails he determines to hold up the wedding. Luck comes his way in the person of an old flame of McNeil's and, by producing her at the right moment the marriage is called off. This is, nevertheless, but a start, and though Briggs employs his wits to discredit McNeil and placate his irate captain, he is still without the magnum when the launching is due. However, by this time he and Margie have fallen in love, McNeil has found his true love in the other girl, and all ends on a happy note.

Acting.—Ray Milland, as Briggs, looks well in naval officer's uniform, and Olivia de Havilland is a sympathetic and attractive Margie, but neither is particularly flattered by the comedy material. Sonny Tufts is equipped physically for the part of the conceited athlete McNeil, and James Gleason is very good as the irate captain.

Production.—With such slender story fundamentals, this comedy fails to escape a considerable amount of repetition and a situation which could be dismissed in a few minutes is dragged out to a matter of 74 minutes. Its verbosity militates against its ready acceptance with the masses and its many references to American football and its heroes suggest a much wider appeal in its country of origin. On this side, it stakes its claim chiefly on its attractive star billing and a definitely intriguing title.

Points of Appeal. — Modestly amusing romantic complications, excellent production qualities, box-office stars and cast, and good title.

Pink String and Sealing Wax

Eagle Lion. British (A). Directed by Robert Hamer. Featuring Googie Withers, Gordon Jackson and Mervyn Johns. 7.630 ft. Release not fixed

AMBITIOUS "Gaslight" type romantic crime melodrama, based on Roland Pertwee's stage success. The plot contains a number of shrewdly timed thrills, resulting from a cunning but unsuccessful attempt of a flashy murderess to use a callow admirer to hide her own villainy. The climax punch is considerable. The acting, too, meets all demands, while the late nineteenth century Brighton backgrounds appropriately frame the situations. Title values are, of course, obvious. Very good British period thriller.

Story.—Edward Sutton, austere Brighton chemist, rules his wife Ellen, student son David, adolescent daughters Victoria and Margaret, and small children, Nicholas and Johnny, with an iron hand. David rebels at his father's tyranny and surreptitiously visits the local saloon, while Victoria, encouraged by Margaret, secretly enters for a singing scholarship. David meets Pearl, flashy wife of Joe Bond, saloon proprietor, and when she cuts her hand he takes her into his father's shop. He tells her casually that strychnine rubbed into a wound has the same effect on a person as lock-jaw. Pearl, who is infatuated with Dan Powell, an unpleasant racing associate, steals some strychnine and gives it to Joe. Joe passes out and the family doctor signs the death certificate. Meanwhile. Edward hears of Victoria's visits to London and forbids her to continue with her singing lessons. Later gossip starts and the police order Joe's body to be exhumed. Pearl puts the blame for Joe's murder on David and attempts to blackmail Edward, but is outwitted. She then takes her own life. By this time Edward has learned to be a more indulgent father.

Acting.—Googie Withers acts with conviction as the brazen Pearl, Gordon Jackson is well cast as the callow David, and Mervyn Johns is, in spite of his size, exceedingly sound as the overbearing Edward. Sally Ann Howes, Jean Ireland and John Carroll head a sound supporting cast.

Production.—The story build-up is a trifle on the slow side; much of the domestic embroidery woven from the girl's ... tility to their father's ... tyranny is superfluous, but ... theme is freed from theatri... develops into holding and rob... Its period dressing is most ... title values complete its substa... equipment.

Points of Appeal.—Deep, ... citing story, impressive ... Googie Withers, subtle feminin... ful staging, showmanlike and ... climax, good cast and attracti... natural hos- ...at sinister ... its crime ...rappings it ...melodrama. ...ating. Big ...l box-office ...g and ex- ...rmance by ...gle, colour- ...rally secure ...title.

Swingin' on a Rainbow

British Lion - Republic. ...erican (U). Directed by William Beaudine. Featuring Jane Frazee, Brad Taylor and Harry Langdon. 6,508 feet. Release not fixed.

BRIGHT and cheery comedy with music, showing how a pert and pretty composer of catchy songs finds romance while at war with a slick band-leader, who had unblushingly "lifted" one of her numbers. The tale has a number of neat and witty twists, the star is both attractive and versatile, the ditties ear-tickling and the staging elegant. In all, happy and snappy musical mosaic. Good light booking for all classes.

Story.—Lynn Ford, a good looking and spirited small-town girl, develops a talent for song-writing. She submits an original number to Jimmy Rhodes, a radio band-leader, but receives a rejection slip. Later, the tune is broadcast under a different title. Lynn goes to New York to see Rhodes, but he discreetly leaves town. Representing herself as Rhodes' niece, she moves into his palatial apartment. Her neighbour is Steve Ames, a lyric writer. Each manages to disturb the other and they carry on a wall-pounding feud without officially meeting. In due course, the resourceful Lynn wins a contract to supply music for a big show by claiming that Rhodes is her collaborator. Steve is commissioned to write the words. There is a rumpus when Rhodes returns, but in the end he pays Lynn handsomely for the song he stole and romance ends the "bad neighbours" battle.

Acting.—Jane Frazee has a trim figure, a keen sense of fun and sings pleasantly as Lynn. Brad Taylor is adequate as Steve, and Harry Langdon and Minna Gombell score in comedy character parts.

Production.—The story has a wide and appropriate range of backgrounds which effectively frame its jolly alternation of romance, slapstick and song. Good bread-and-butter stuff with a tasty spot of jam, it is an ideal proposition for the average double bill. The "U" certificate is particularly welcome.

Points of Appeal.—Neat and laughable story, good all-round performance by Jane Frazee, catchy tunes and good title.

Isles of Mystery

Famous Films. British (U). 3,150 ... Release not fixed

TRAVELOGUE of the South S... dealing particularly with Fiji and E... er Island. It covers Island views, gives an ... sight into the primitive life of the natives, with their skilful handicrafts, their small indu... ries, such as the production of copra and the ...nning of pineapples, and their fishing. ...ere are glimpses of the wild life of the is...nds, from the dragon lizards on Easter Isl... to the leaf-cutting ants of Fiji. The film ...es with comprehensive views of head h... rs' war dances, now happily ceremonial ...

Production.—The kaleidoscopic ...nes are effectively varied, and human interest is well maintained. The photography is u...even in quality, but this stresses the authenticity of the picture rather than detracts ... m the general appeal. The commentary is informative and light without being jarrin... ly facetious. On the whole, a well-vari... screen tour, with plenty of intimate touch ... and a good deal of unusual interest. Useful supporting featurette.

Points of appeal. — Authentic interest of subject: convenient footage.

Continued on page 33

TOP
Picture
MON
aft
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TOP Picture MONTH after MONTH from Columbia

IRENE DUN
ALEXANDER KN
CHARLES COBU
OVER 21
Produced by
SIDNEY BUCHMAN
NOVEMBER
KISS TELL
A THOUSAND
SILVERS · ADELE
PARDON MY PAST
SHE WOULDN'T SAY yes

AND ONE NIGHTS

The BANDIT of SHERWOOD FOREST

RENEGADES

Gilda
DIRECTED BY
CHARLES VIDOR
PRODUCED BY
VIRGINIA VAN UPP

Remember
THE UNICORN

APPEAR IN THESE ATTRACTIONS.

LEE BOWMAN
CORNEL WILDE
ANITA LOUISE
FRED [illegible]

BIG

RITA HAYWORTH

OWN TO EARTH

IN TECHNICOLOR

★

BOW ROUND MY SHOULDER

IN TECHNICOLOR

(ALL STAR CAST)

★

Geraldine Fitzgerald as she appears in THREE STRANGERS (Paramount)

FILM STARS AS MANNEQUINS

MATILDA ETCHES, designer of the dresses worn in George King's "Gaiety George," was hostess on Friday at a mannequin parade of period dresses from the film.

Models for the display were the stars themselves—Ann Todd, Leni Lynn, Ursula Jeans, Phyllis Robins, Daphne Barker and Hazel Court. Some dresses most ingeniously designed from bits and pieces, that worn by Leni Lynn being made from a pair of flannel trousers and an old blazer.

Miss Etches, who previously designed costumes for "Colonel Blimp," "Henry V" and "Cæsar and Cleopatra," is shortly leaving for Australia and countries en route, where she will show a collection of British materials.

U.S. SETS FOREIGN LANGUAGE NEWSREELS

THE U.S. State Department's new international information organisation, according to a KINE. correspondent in New York, wants to have U.S. newsreels titled in a number of languages for foreign distribution.

The aim is to "promote the country abroad."

Canadian Film Board Reshuffle

Preceding John Grierson's resignation as film commissioner of the Canadian National Film Board at the end of the month, preliminary reorganisation has taken place in the board of directors with the appointment of Hon. Brooke Claxton, Minister of National Health, to replace Senator T. A. Crerar. There are eight members on the N.F.B. directorate, mostly comprising Federal departmental officials, a college professor and a French-Canadian newspaperman.

Lockie Haight, of the R.C.A.F., has returned to the Toronto head office of Famous Players Canadian Corp., to rejoin the advertising and publicity department under manager James R. Nairn.

Reduced Prices for Children

The question of the limitation of the number of children to be admitted at reduced prices when accompanied by an adult will again come up for consideration at the next meeting of the Bristol C.E.A. branch, to be held on Wednesday, November 28, at the Chamber of Commerce Board Room, Bristol.

It is anticipated that a decision on the matter will be reached.

RANK FILMS SHOWN IN INDIA, FINLAND

The target of world distribution for British films set by J. Arthur Rank when he formed Eagle-Lion Distributors less than two years ago is fast becoming a reality.

News of record-breaking results from countries as far apart as Finland and India are proving the success of the latest Eagle-Lion releases. A cable just received from Mr. Parviainen, of the Parvis Filmi, Helsinki, Finland, states that "'Henry V' now opened with great premiere at Kinopalatsi—enthusiastic Press and audiences; film is a great success."

Mr. Rearden, Eagle-Lion representative in India and Eastern Zone, including China, reports that "Henry V" is continuing to do "tremendous" business in India, and that the success is being repeated in China.

"In Which We Serve," the first film to open in Shanghai after the liberation, is described as doing "fantastic" business. Box-office receipts in Singapore and Hong Kong for other British pictures distributed by Eagle-Lion are reported to equal Shanghai business.

Warwickshire Inspections

In addition to the appointment of policemen to enter and inspect kinemas, the Warwickshire C.C. Licensing Committee now recommends that the county architect and his deputy should also be empowered to make such visits and inspections.

The licence of the Granada, Hove, has been transferred from Hubert Chambers to William Quantrill.

George Moon and Burton Brown in Grand National's comedy WHAT DO WE DO NOW to be trade shown shortly

LATER HOURS AT NEWCASTLE

Local exhibitors welcome the possibility of the restoration in Newcastle-on-Tyne of the late bus and tram services. As a result they hope to revert to the pre-war hours of closing.

Managers declare that with late buses restored their programmes could be better spaced, and in some cases four full programmes could be screened, which would tend to do away with the big queues which now exist, and employees would be able to obtain a conveyance home.

REVIEWS—continued from page 24

Girl No. 217

Soviet Film Agency. Russian (A). Directed by Mikhail Romm. Featuring Elena Kuzmina and Vasily Zaichikov. 9,005 feet. Release not fixed.

THIS is a subject which has not been tackled before—the awful conditions under which Russian men and women worked as slaves for German families in Germany itself.

It's a terrible indictment of the brutality of the German people as a whole and presents a brutality and disregard of human life which is horrifying in its impact on the senses.

Brilliantly acted and one can feel factual in its presentation, it's a picture that really deserves much wider showing that it is likely to get.

Story.—Tanya, No. 217, is deported to Germany to be a servant in an ordinary German household. She is ill-treated, beaten and finally tortured when she stands up for her fellow Russian, a janitor who has been beaten unconscious. She comes back after her punishment and finally kills the son of her employer and his friend, both on leave from the front. She manages to escape across Poland and back to Russia and share in the triumph of the fall of Berlin.

Acting.—Elena Kuzmina is an outstanding artist. She portrays the psychological change of the gentle Russian girl to a hard-bitten killer with a dynamic force that is masterly.

Vassily Zaichikov is equally good, too, as the

(Continued in column 2)

SHORTS OF THE WEEK

EXCLUSIVE

A NIGHT IN OLD SEVILLE. (U). 2,040 feet. Release date not fixed.—Mediocre musical short introducing Spanish songs and dances in a national café setting. An effort is made to create atmosphere an an air of gaiety, but the staging is as colourless as the performers.

YOUR FACE IS YOUR FORTUNE. British (U). 1,850 feet. Release not fixed.—Novel featurette with commentary by Alvar Lidell, based on Jean Gaspard Lavater's famous book on physiognomy. Subject is handled with intelligence and showmanship and appropriately illustrated. It should intrigue both sexes. Very good fill-up.

(Continued from column 1)

old professor who acts as a janitor and is killed because he will not collaborate.

The Russians portraying German types are exceedingly good. They have somehow managed to get right under the skin of the parts and express the Nazi German mentality to perfection.

Production.—Director Mikhail Romm has achieved a very fine piece of pictorial drama. He was responsible for such films as "Lenin in October." "Lenin in 1918," and "Thirteen," and he has lived up to the reputation he created for himself in those films.

Continuity is good and the atmosphere of suspense keeps one wholly absorbed throughout.

Points of Appeal.—Brilliant acting in a film which for the first time reveals the tortures suffered by Russian slaves deported to Germany.

FILM TRADERS

PROUD CITY. British (U). 2289 feet. Release not fixed.—Produced by Green Park Productions in association with Film Producers' Guild for the M. of I., this gives in 26 minutes a lucid exposition of the L.C.C.'s official plan for replanning the capital city. Lord Latham, Professor Abercrombie and other architects speak in general rather than detailed terms. There are splendid shots of London at its best and at its worst, and the film has a special appeal to Londoners, who are urged to support the scheme, on sentimental as well as social grounds. There are no politics.

TWENTIETH CENTURY-FOX

PALESTINE PROBLEMS (U). 850 feet.—This "March of Time" production is informative and certainly of red-hot topicality. It conveys life in a recently modernised land, both urban and rural. It tries to hold the balance between the conflicting claims of Jew and Arab, with glimpses of their leaders. Most of the footage deals with the Jewish developments in agriculture and in the growing city of Tel-Aviv. Possibly because of a plea for increased Jewish immigration, Arab authorities in London have protested against the showing of what is a most interesting short.

Six Women May Close All Irish Kinemas

RENTING STRIKE THREAT IS SERIOUS

THE kinema industry in Dublin is threatened with a strike which, despite the efforts of the parties concerned, may well become a national affair and close down every theatre in the country unless checked at the outset.

There is no mystery about the cause of the threatened strike.

The theatre and kinema branch of the Irish Transport and General Workers' Union is out to get a closed shop in all film renters' offices.

1,500 Protest

Last week a meeting was held by the theatre and kinema branch of the G.W.U. at the Regal, Dublin, when 1,500 members protested against the alleged employment of non-trade union labour by 20th Century-Fox.

A resolution was passed, with but four dissentients, pledging the support of the meeting to the branch committee taking whatever action it desired to complete 100 per cent. trade union organisation in all film renters' offices in Dublin.

Within a day or so of strike notices being served on the 20th Century-Fox, the K.R.S. held a meeting, at which the KINE. correspondent understands the view was taken that things "looked very black indeed."

K.R.S. Support

I was also told, states the KINE. correspondent, that the K.R.S. may decide to support 20th Century-Fox by closing down all offices in Dublin.

This, of course, would compel the shutting up of all kinemas in Eire for want of films—a move which the union, it appears, does not want to happen.

Frank Robbins, secretary of the theatre and kinema branch of the G.W.U., declared that in recent drives his union had got from 25 to 30 new members, but seven women (this has now been reduced to six since the strike notice was served) employed in the 20th Century-Fox offices in Abbey Street, had refused to come in.

"And this," he added, "though they have shared in the 10s. a week bonus we have secured for them and our members. They benefit from the work of the union, but they won't join it.

All May Strike

"Our intention," went on Mr. Robbins, "is to confine our activities towards the 20th Century-Fox offices only, but if, as is rumoured, the K.R.S. intend to fight us, all the offices will be brought out.

Mr. Robbins paid a tribute to Leslie N. Talbot, 20th Century-Fox's recently appointed manager in Dublin, saying he had been most helpful and courteous, and had not put the slightest obstacle in the way of a settlement of the dispute.

Chester Morris as Boston Blackie, Richard Lane, and Steve Cochran in Columbia's BOOKED ON SUSPICION, the latest in the popular series. It will be shown to exhibitors shortly

GORDON LEWIS RUNS "GROSVENOR SQUARE" PARTY

A PREVIEW of "I Live in Grosvenor Square" was given last week by Pathé at the Metropole, Dublin.

Gordon Lewis, Pathé's Dublin branch manager, proudly told the KINE. correspondent that he has yet to meet an exhibitor who has other than congratulations and praise to offer him for his company's latest production.

At the conclusion of the trade show, Mr. Lewis gave a "cocktail party" at the Gresham Hotel, with Mr. McGregor Scott, branch supervisor, visiting Dublin as his guest.

Among those present were: J. Ellis (Carlton), Mr. Lush and W. Curtiss (Adelphi), L. and C. Ging (Fairview, Sutton, Drumcondra, and Strand Cinemas), Peter Farrel (Capitol and Farrel Circuit), A. B. Elliman (Dublin Kinema Theatres), Colman Conroy (Savoy and Col. J. McGrath (Theatre Royal), H. McNally and D. O'Keeffe (McNally Cinemas), W. Cant (Southern Coliseums), H. K. Campbell (Irish Empire Palaces), P. J. McGrath (McGrath Circuit), J. J. Kavanagh (Arklow and Gorey Circuit), Mr. and Mrs. Davis (Davis Theatre, Croydon), Mr. and Mrs. J. Reilly (Odeon, Dundrum), S. Eppel (Palace), G. Kirkham (Inchicore Kinema), G. O'Grady (Stella, Rathmines), V. Kinsella (Princess), C. Jones (Palace, Cork), Mrs. Murphy (Abbey, Drogheda), M. Feddis (Astor), T. Mordant (Chapelizod), Mr. and Mrs. J. O'Neill (Glasthule), M. Fleming (Clara).

TWO G.F.D. TITLE CHANGES

Universal's Technicolor production formerly known as "Frontier Gal," will be released as "The Lady Objects."

The same company's Abbott and Costello comedy, "Boy Wonder," is to be known as "On the Carpet."

COVER GIRL WAS "UNCOVERED"

Columbia's "To-night and Every Night," to be shown at the Savoy, Dublin, some time in February, 1946, has been heavily censored by the Irish censor, Richard Hayes.

The censorship authorities cut some 600 ft. from this film on the grounds that many of the more spectacular scenes are "semi-nude."

Despite this, however, the film appears to be a favourite among exhibitors. The KINE. correspondent is told that "To-night and Every Night" is booked well in advance both in the town and country districts.

NEW PATHE PREMISES IN BELFAST

Charles Gordon, previously Pathe salesman in Glasgow, has been appointed branch manager to the company's new headquarters at 135, Royal Avenue, Belfast.

McGregor Scott, branch supervisor, and Gordon Lewis, manager in Dublin for Pathe, visited Belfast recently to supervise affairs connected with the new premises, which open some time in January.

MANCHESTER MANAGERS MET TWICE

Another meeting of the Manchester Managers' Section was held at the Midland Hotel, Manchester, on Tuesday, November 20. Managers, assistant managers, relief managers and not only nominee managers were present.

At the inaugural meeting of the Section objection was made to the arbitrary segregation of managers into two classes — nominee managers and non-nominee managers.

BRAY REGRETS POLICE FAILURE TO ENFORCE CONDITION

A RESOLUTION was passed at the Bray District Council, County Wicklow, regretting the failure of the police to enforce the licence conditions prohibiting the attendance of children at the kinema during school hours.

A letter was read at the meeting from Rev. P. Maguire, of Bray, who said that "a disquieting feature of the situation regarding the regulations was the recent pronouncement by the Eire Minister for Justice that no useful purpose would be served by having films specially graded for children."

"To me," he wrote, "it is monstrous in face of the weight of public opinion."

There had been wholesale and increasing disregard of the recent regulations regarding the attendance of children, and Father Maguire thought it was the duty of the council to have the regulations enforced.

The chairman, P. Ledwidge, said that most of the conditions in the granting of licences had been ignored.

It was agreed to send a copy of Father Maguire's letter to the Police Superintendent.

TECHNICAL SPECIALISTS BRANCH OUT

PLANS for a considerable expansion of the activities of Sound and Scene Services, Ltd., are announced by E. R. Mills, managing director.

Formerly, S.A.S.S. built up a country-wide reputation for the supply of projection equipment and accessories. Now it has been decided to incorporate in their service to exhibitors the manufacture and supply of seating, curtains and furnishings of all kinds.

Having regard to the many replacements that will inevitably be required following six years of shortages and controls, the outlook for the new organisation would appear bright.

The new department will be under the control of Sidney Goldwater as sales manager at 145, Wardour Street.

Mr. Goldwater, who was with Walturdaw for many years, has a very large number of friends among exhibitors and in the Trade generally who have sought his advice on matters appertaining to technical and furnishing matters. He has been responsible for the lay-out and the installation of much of the equipment of many important kinemas. His function with this company will be to develop and expand this service.

Film Guild Membership

The Bristol Film Guild, with headquarters at the Academy, Bristol, has a membership of well over 200. On the committee are Miss Riley, regional films officer for the M. of I., and A. B. Atkinson, Bristol.

British Technicians, Stars, Will Go to Rome to Shoot "Quo Vadis?"

B. of T. SUPPORTS JOHN STAFFORD'S SCHEME FOR MADE-IN-ROME SERIES

JOHN STAFFORD has returned from Rome, where he has been making preliminary plans for his forthcoming production of "Quo Vadis?" His company, Premier Stafford Productions, is to start shooting on January 2 at the Scalera Studios, Rome. It will be the first all-British picture to be made in Italy.

The film, a romantic thriller, is tentatively called "Ferdowsi Avenue," but is likely to be renamed.

"Ferdowsi Avenue" is an unknown street in Teheran, and the story, which begins in Rome during pre-war days, ends in Teheran at the time of the first meeting between Roosevelt, Stalin and Churchill.

Stafford will take out an all-British cast, with perhaps the exception of an international star, together with dialogue director, writers, cutters and technicians.

The film will be only the first of a series of all-British productions to be made in Italy under a plan which has the fullest support of the Board of Trade and which Stafford believes will help considerably Britain's effort to meet the increasing demands for British films in world markets.

Italian help will be only to the extent of providing studio facilities and locale.

"Quo Vadis?" Next

This first film will be followed later in 1946 by the even bigger production of "Quo Vadis?" which, while taking full advantage of authentic Italian settings and historical backgrounds, will again be an all-British production made in English version only with British stars and by British technicians.

Research work is already well advanced in Rome under the direction of one of the greatest historical authorities in Italy. The intention is to make the film not only an enormous panorama of spectacle but, at the same time, a human picture of life in ancient Rome.

The Scalera Studios, managed during the war to continue production, making non-political stories. When the Germans fled they looted everything possible, but the staff saved the studios, every technician and workman taking home some part of the equipment and burying or hiding it until it could be returned.

John Stafford emphasises that this new project does not mean that his association with George King has come to an end.

Butcher's Sequel to Musical Success

With "I'll Walk Beside You" recalled for reissue and "For You Alone" scoring everywhere, Butcher's has a merited reputation as producer of musical romances.

F. W. Baker lost no time in finding another story which can be screened on similar lines, and "I'll Turn to You" is now in its second week of production at the Nettlefold studios, Walton-on-Thames.

Stewart Granger, Gainsborough star of CARAVAN, welcomes Clyde and Ewen Waterman, two of seven Australian exhibitor brothers, to the Shepherds Bush studio

TEN BRITISH FILMS WILL CONTEST IN 1946 FESTIVAL AT CANNES

THE French Government is organising the first post-war Film Festival, to be held at Cannes, March 15-30, 1946.

World-wide invitations have been sent out, but all entries are sponsored officially by the nations who accept the invitations.

Our own Government has asked the British Film Producers' Association to choose the films to be entered for competition in this festival. At least 10 feature films can be chosen by us, in addition to various shorts and documentaries.

The number of pictures allowed any one country depends on the number exhibited during the past year by that country.

A jury will be elected by the nations represented, and this jury will award the following "International Grand Prix:—The best film; the best film of each particular country; the best scene designer; the best actor; the best actress; the best scenario; the best director; the best musical composer; the best camera man.

International Grand Prix will also be awarded for the best documentary, the best cartoon film, the best scientific film, the best short, and so on.

The aim of the festival is to develop the art of kinematography and to create a spirit of collaboration among countries making films.

"LIFE AND DEATH" NEARLY FINISHED

The Archers' current film, "A Matter of Life and Death," will soon be completed on the major sets.

Final shots of Kim Hunter and David Niven are being taken as they are both returning to Hollywood shortly.

David goes out to prepare a home for Mrs. Niven, young David and two-weeks'-old Jamie, all of whom will join him early in the New Year.

Kim is hoping to arrive home in time to celebrate her baby daughter's first birthday.

The long trail of the men captured at Dunkirk figured in the shooting last week at Ealing on "Lovers' Meeting," the Michael Balcon-Cavalcanti prisoners-of-war film which is being directed by Basil Dearden.

Associated British has completed "Quiet Week-End" at Welwyn. Many of the scenes in the picture are exteriors; but all the interior shots made use of the most lavish type of set.

LAUNDER USES HIS SMALLEST SET

The greatest fight staged in the smallest studio set on record took place this week for the Individual Picture, "I See a Dark Stranger," which Frank Launder is directing at Denham.

The setting was the bathroom in a country hotel and the dimensions between the four walls were 13 ft. by 12 ft.

BR. NATIONAL WILL USE TECHNICOLOR

THE last two reels of the all Canadian show, "Meet the Navy," is to be filmed in Technicolor.

The most important sequence in the colour section will be a Coney Island setting. Work on the picture has already started and shots were filmed for cave sequences on Friday.

The picture is being directed by Alfred Travers with Louis H. Jackson as executive producer. Among the numbers featured in the production is a new one by the late Jerome Kern, "Windmill Under the Stars."

British National has now secured the film rights of an original story by Lore and Maurice Cowan, who wrote "I Live in Grosvenor Square."

New Stage Act

Construction has been started on a new sound stage which it is hoped to have ready early in the new year. This will considerably accelerate production at Boreham Wood.

Other subjects for early production are "Woman to Woman," "Home Is the Soldier," "Punch Drunk," which Montgomery Tully is adapting and which he will direct.

HELLMAN UNIT USES PINEWOOD

144,000 Square Feet of Water for Police Hunt

"Wanted for Murder," which Marcel Hellman and his Excelsior are making for 20th-Fox, transferred to Pinewood this week from Islington. He began his first day shooting on D stage on a very ambitious set.

A complete lake—representing the Serpentine—containing 144,000 square feet of water enabled boats manned by police to push off from a replica of the Serpentine boat house. It was for a chase featuring Eric Portman as a strangler who attempts a murder on the Serpentine island.

Most of the shots are being made from tracks laid alongside the "lake" waters.

Dulcie Gray, Derek Farr, Roland Culver, Stanley Holloway, and the police of "Wanted for Murder" will, it is estimated, have rowed nearly 20 miles on this "lake."

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S.O.—"The Emergency is Still With Us"

REPORTING on the general policy in relation to Sunday opening, the Warwickshire C.C. Licensing Committee states that at the beginning of the war eleven kinemas in the county were licensed to open on Sundays, the hours being from 8 p.m. to 10 p.m.

Soon afterwards, it began to receive applications for licences based on the fact that troops were billeted in the vicinity of kinemas, and following the lead given to licensing authorities by the Home Office in this matter, the committee granted from time to time licences for Sunday opening to 29 further kinemas, so that now all the 40 kinemas in the county are licensed under the Sunday Entertainments Act.

Over the same period, and on similar grounds, it has from time to time extended the hours of Sunday opening until they now stand at 4 p.m. to 10 p.m. throughout the county.

The committee has stated on a number of occasions that in deciding to pursue this policy it had paid special regard to the circumstances arising out of the war and that it would review it when the war was over.

Although fighting has now stopped, the "emergency" has not yet been declared to be at an end and many of the conditions which appeared to justify the policy which had been adopted during the war still obtain.

The committee has therefore decided to leave things as they are for the present and to reconsider the matter at the May meeting when the grant of licences for the ensuing year will be under consideration. The interval will give the committee an opportunity to invite local authorities to sound opinion in their own areas and let the county committee have the considered views.

"U.S. FILMS MUST BE PROTECTED"

The U.S. Congressional Committee which visited Europe recently to survey post-war economic conditions has now published its opinions, cables the KINE. New York correspondent.

The committee says that the protection of Hollywood film copyrights in Europe should be a condition for loans to European countries.

Additionally, there should be free entry for U.S. films to European countries.

"I Know Where I'm Going" Acclaimed

Scenes of enthusiasm marked the Trade-show of "I Know Where I'm Going" at the Regent, Renfield Street, Glasgow.

John Woolf, joint managing director of G.F.D., who made his first trip to Scotland since being demobilised, was accompanied by John Jacobs, general sales manager, and John Specterman, exploitation chief.

WARWICK: "NO UNDER 16 BAN"

WARWICKSHIRE C.C. Licensing Committee has considered a letter from St. Luke's Church Council, Leamington Spa, requesting the exclusion of children under 16 years of age from Sunday kinema shows.

The committee states that it is not in favour of the imposition of such a restriction and informed the Church Council accordingly.

The committee has also considered a resolution from the Leamington and District Free Church Council "viewing with grave concern the number of children attending kinemas on Sundays, some of whom are attending 'A' films unaccompanied by adults."

As regards the alleged admission of unaccompanied children to "A" films, the committee has issued a circular to all licensees reminding them of the council's requirement that children under 16 must be accompanied by a parent or *bona-fide* adult guardian.

CLUB APPLICATION IS "POSTPONED"

Wallasey magistrates have postponed decision on an application to open the Gaumont, Egremont, from 9 a.m. to 12 noon on Saturday mornings for a G.-B. Junior Club.

R. K. Milne, who made the application, said that about 100 similar clubs had been formed.

The presiding magistrate recalled that when a similar application for a licence was made two years ago it was refused.

MORE PAPER FOR ADVERTISING

Concessions by the Ministry of Supply in regard to paper for advertising has been welcomed by exhibitors and renters, although the Order does not affect the poster situation.

It is announced that the prohibition of advertising circulars relating to a business is being relaxed to the extent that such circulars may be distributed gratuitously up to 20 per cent of the weight of similar circulars distributed in the pre war year.

The limitation on the size of programme is being withdrawn.

The relevant Order is the Control of Paper (No. 70) (Economy) Order, 1945, which will come into force on November 19.

It has been found necessary to delay a decision in regard to posters for a short time and the Control Orders affecting posters remain unchanged for the time being.

"BEST PROTECTION IS 1932 ACT"

Referring to the Sunday opening position at the North-West branch meeting, Mr. LEWIS said the best protection would be given by the Sunday Entertainments Act, 1932. If powers to open were obtained under this Act, which involved the calling of a town's meeting and a local poll, Sunday opening would be secured for all time.

GAUMONT PREMIERE

Queen Mary attended Monday's premiere of Gainsborough's THE WICKED LADY. J. Arthur Rank, Mrs. Rank and Mark Ostrer greeted her on her arrival at the Gaumont, Haymarket. The premiere, which to date has raised £7,000 for the British Hospital for Mothers and Babies, was organised by the G.-B. Publicity department

FIRST SPANISH-SPEAKING FILM GOES TO ACADEMY

THE first Spanish-speaking film to be shown in England is "Days of Hope," which starts a run at the Academy on Saturday, November 24. It was made by André Malraux and Edouard Corniglion-Molinier, who helped to found the Air Squadron attached to the International Brigade. Later, André Malraux wrote his book of the same name around the film; a distinction which is seldom the lot of any film.

But the time "Days of Hope" was ready, non-intervention had reached its height—and Laval was in power in France. It was impossible to show it, and the film was hidden away in a place of safety by Pathe Laboratories until, with the liberation, it came into its own.

It was adopted by the Mouvement de Libération Nationale, and was one of the first films to be shown in liberated Paris.

In the same programme will be "Out of Chaos," a film about artists in war time, directed by Jill Craigie and produced by Two Cities; and "Painted Boats," with Jenny Laird, directed by Charles Crichton and produced by Ealing Studios.

£250,000 BLAZE

Oldest Lancs Kinema Gutted

The oldest kinema in Radcliffe, Lancs, the Coliseum, Mellor Street, was completely gutted by fire, which broke out in the early hours of the morning on November 7.

Mr. McCracken, managing director of the New Empire (Burnley), Ltd., the owning company, told the KINE. that he estimates that £25,000 worth of damage had been done, although the N.F.S. was able to save the projection equipment.

BOUGHT KINEMA FOR £50

—But That Was Back in 1925

An application for discharge from bankruptcy was heard recently in London. The applicant was:

REGINALD JAMES McEVOY PALMER, lately carrying on business at Queen's Cinema, Ramsgate, Kent, and Cosy Cinema, Southampton Street, Camberwell, London.

The official Receiver reported that debtor failed in July, 1926, with liabilities of £1,557.

His assets had realised £60.

It appeared that he purchased the Cosy Cinema, Camberwell, in 1925, for £50, and later in the same year sold it for £550. That money was agreed to be paid by instalments.

In March, 1926, debtor bought the Queen's Cinema, Ramsgate, for £4,000, paying £500 in cash and the balance was left on mortgage. Three months later he granted a lease of the kinema to his mother at a rental of £260 p.a., and returned to London, where he entered the motor trade.

The Official Receiver added that debtor attributed his failure to the fact that the takings at the kinemas were insufficient to cover the necessary overhead expenses.

The Registrar granted the discharge subject to a suspension of fifteen months.

NO E.T. CHANGE?

Mr. Hugh Dalton, Chancellor, told the House of Commons on Monday that he would consider the question of the reduction in E.T., but added that most branches of the amusement world were doing well.

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DIRECTED BY ANDREW STONE

PROVINCIAL TRADE SHOWS:

LIVERPOOL, Scala - -	Nov. 23, 10.45 a.m.	CARDIFF, Park Hall - -	Nov. 22, 11.10 a.m.
NEWCASTLE, Essoldo - -	Nov. 23, 10.30 a.m.	SHEFFIELD, Cinema House -	Nov. 22, 10.45 a.m.

FOR SOUND REPRODUCTION

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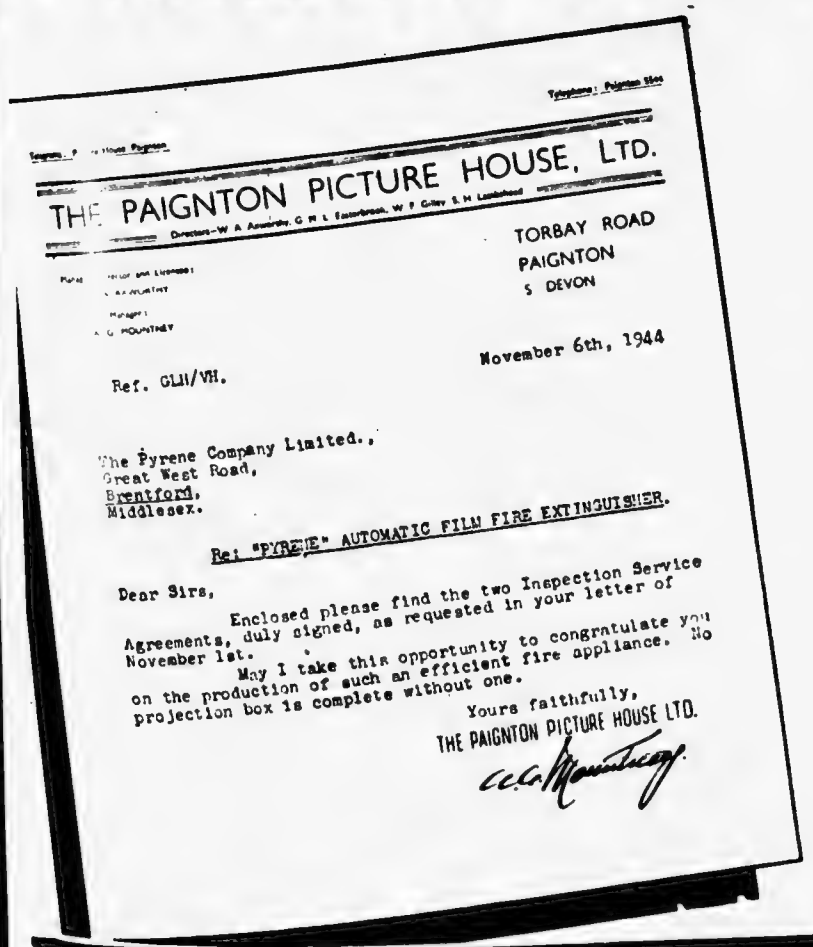
has been supplied in large numbers to all branches of the Fighting Services. The illustration shows the Pyrene Automatic Film Fire Extinguisher fitted to an Admiralty model projector, operated by a Wren.

NO PROJECTION BOX IS COMPLETE WITHOUT ONE



THE PAIGNTON PICTURE HOUSE, LTD.

Directors—W. A. Annesley, G. H. L. Fawcett-Rowe, W. F. Gilby, E. H. Lumbroso

TORBAY ROAD
PAIGNTON
S. DEVON

Ref. GLH/VH.

November 6th, 1944

The Pyrene Company Limited.,
Great West Road,
Brentford,
Middlesex.

Re: "PYRENE" AUTOMATIC FILM FIRE EXTINGUISHER.

Dear Sirs,

Enclosed please find the two Inspection Service Agreements, duly signed, as requested in your letter of November 1st.

May I take this opportunity to congratulate you on the production of such an efficient fire appliance. No projection box is complete without one.

Yours faithfully,
THE PAIGNTON PICTURE HOUSE LTD.

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"May I take this opportunity to congratulate you on the production of such an efficient Fire Appliance. No projection box is complete without one."

Pyrene Automatic Film Fire Extinguishers whether designed for Portable or Pedestal Model Projectors do the same job and are equal in efficiency . . . the keynote of all Pyrene Fire Appliances

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NOVEMBER 29,
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A REPUBLIC PICTURE

GENE AUTRY *in*

"MelodyRanch"

with **(RE-ISSUE)**

JIMMY DURANTE • ANN MILLER

SOUND SYSTEM RCA

Observation Window

Stereoscopy in Russia

DURING the war years many reports have been forthcoming from Russia of advances made towards stereoscopy on the kinema screen, but very little of a technical nature has been published. Inquiries of Soviet departments have not brought the necessary information, and even now details of the latest method by which a film of "Robinson Crusoe" has been made by stereoscopic technique is still somewhat of a mystery.

THE first effort of Semen Ivanov to obtain a three-dimension picture dates back to 1935-36, and in 1938 he obtained patents on the process. Following the construction of an ingenious mechanism for the taking of films in relief, and a screen which gave the impression of the picture on the screen having a solidity (a feat accomplished without the use of anaglyphs), he set himself to the task of building a new screen having a network of copper wire.

THE great loss of light which this system involved was its great weakness, and the inventor then turned his attention to achieving his aim in another way which would eliminate the faults of the metal screen and give greater luminosity. The new way was by means of a screen composed of lenses very fine and transparent, each having a diameter of 1.5 to 2 millimetres.

FROM this M. Ivanov has proceeded to another type of screen which has been given the name of "Integral." It appears to be made up of a series of layers transparent into which the picture is projected and which, by holding the picture at different depths, gives an impression of relief which has justified the making of a film to exploit its special technique.

UNTIL more satisfactory and dependable descriptions of the method are published by the Russian authorities, all judgment of its success must be withheld.

J. BENSON.

B.K.S. DISCUSSES MANY 16-mm. PROBLEMS

Subject Approached from Technical and Scientific Viewpoints

THE future applications of the sub-standard film, in commerce, education and science, formed the subject of three papers delivered to the B.K.S. last week. The speakers were B. W. Galvin Wright, of I.C.I.; H. E. Dance, A.M.I.C.E., of the Board of Education; and R. McVitie Weston, M.A., A.R.P.S., who during the war has carried out important research work for various Government departments.

Galvin Wright commenced his talk by saying that the older types of industrial films were mainly trips around factories. These films usually were made without any clear idea about audiences or about how the film was to be shown to them. Such films might achieve a few showings. After that they stayed on the shelf. Thousands of pounds were squandered.

War-time uses have provided an object lesson in the intelligent use of the film. In the commercial field, films can be used for public relations or prestige publicity, advertising, demonstrations, staff training, production training, and for various internal purposes.

In the first two classes films will be shown chiefly to specially convened audiences by sub-standard projectors. The sponsor has to consider not only the cost of making the film, but also the cost of getting it to the audiences.

Colour Films

THERE is a widespread preference for colour films. Apart from the fact that 35-mm. Technicolor is not at the moment available, a production cost of at least £10,000 must be faced. Sub-standard may be the answer to the desire to make films in colour, although there are so many difficulties associated with the sub-standard colour film that any serious work is in the nature of experiment.

Film making should be entrusted to experienced professional personnel. He had proved that it *is* possible to make good motion pictures direct on sub-standard. Many commercial subjects, however—the working of a piece of apparatus, a welfare film, an inter-works newsreel—can quite adequately be done by members of the sponsor's staff. I.C.I. were already using films for a number of purposes.

Educational Uses

H. E. DANCE'S paper demonstrated that the Ministry of Education has made a close study of the applications of the film to education. The film, he said, is an essential part of the visual methods which they were contemplating using on a large scale. But children are far from being standardised, and any visual material must be very flexible.

The teacher will continue to use the blackboard and still pictures, including film strips. Films have obvious functions in, for instance, geography. They can also be used to make visible things that are normally not visible, for instance, by the use of infra-red photography, or various types of speed control. The film had an important advantage over the book: that it provided a new form of expression.

There is also a demand in schools for longer films, such as documentaries; but the purpose for which they are required is not class-room teaching, but the general creation of atmosphere. It is essential that films should be accompanied by film-strips, which the school can keep in stock, while other film material has generally to be booked in advance.

Film Strips

THE correct method is to produce a complete visual unit in which film strips and printed material are combined. If a film 20 or 30 minutes in running time is produced, it must be supplied with film strips, sufficiently low in cost for the school to buy and keep.

Films will have to be shown to audiences of up to 600, and also in small class-rooms, which will probably have poor acoustics. Some people called for two types of machines, a weighty projector for the hall, and a lighter one for the class-room. It would be still better if these two requirements could be embodied in one machine. The need for maintenance service must not be overlooked.

Specialised Uses

R. McVITIE WESTON considered the advantages of sub-standard over the 35-mm. film. The first is cost. The second is volume; for instance, it may be impossible to use a standard camera in the cockpit of an aeroplane. Weight may also be important. In high-speed photography, the lessened inerita and momentum of the film are of utmost importance. The ability to use colour film wthout difficulty is often an important factor.

The small bulk of the sub-standard camera will enable it to be incorporated in new apparatus, such as microscopes. An electric drive would in many cases be preferable to clockwork. Small cameras of the magazine loading type are essential, for many medical applications.

50-ft. Reels Soon

WE must look forward to a new type of camera to take 50-ft. reels, instead of magazines, and made to real precision limits, with a self-contained electric drive.

In the high-speed field there is a real need for a small sub-standard camera with self-contained drive, able to run off a 100-ft. roll of film at speeds from 100 to 300 frames per second. Another future development may be the extension of taking speeds up to 10,000 or 15,000 frames per second. A compressed-air cylinder would be an excellent source of power for such a camera.

We must look to the camera and projector manufacturers for instruments of higher precision. The needs of the scientist using sub-standard have been recently considered by a committee of the Association for Scientific Photography.

Open Forum

THE subsequent discussion centred largely on points raised by Mr. Dance. Lieut. T. S. Lyndon-Haynes thought that the blame for the unsatisfactory nature of educational films should be laid on educationists, who could not agree as to what they wanted.

When the A.K.S. made a film, say, on tanks, a tank officer was attached to the unit as adviser; similarly, in making an educational film, a qualified teacher should act as adviser.

POOL CARBONS

SHOWMANSHIP

Edited by

The Showman

THESE opening remarks are intended to clear up what seems to me to be a widespread misapprehension. They are necessary because quite a number of managers have written to me recently complaining that photographs or descriptions of exploitation they have sent me have not been published.

I do not want to discourage keenness, and I know it is only the eagerness of the lively showman that prompts them to write, but I must make one or two points clear that may seem a little disheartening.

The first is that the KINE. is a newspaper—and as such receives far more material than it can ever publish.

The second is that the selection of the matter published—copy and photographs—is a matter for editorial decision.

The third is that editorial selection goes by merit. Is the material interesting to our readers? Is it newsworthy? Is it informative?

As editor of the Showmanship Section I must consider all matter received in the light of those questions just as carefully as the news editor considers the many news stories he receives.

Merit of an item received according to the standards which govern showmanship is my sole criterion. I have no favourites. If some showmen appear to be mentioned more frequently than others it is because their exploitation is being maintained at a good standard.

They may not always keep it up, and when they grow stale they will be mentioned less frequently.

Most of us do go stale at times—and that is what has happened to one or two of my contributors who are not at present getting the space to which they feel they are entitled. But they have no reason to feel aggrieved or to lose heart. They will run out of their indifferent patches, and then once more they will find their work appearing in these pages.

One of my correspondents feels hurt that I have not mentioned or included photographs of his front-of-house displays, for instance. Well, in my honest—and unbiased—opinion, he is not submitting anything more than standardised exploitation. A few large posters and a couple of banners are in no way remarkable—unless they express a novel idea or are given some kind of imaginative treatment. He has not, recently, succeeded in injecting anything of this nature into his displays.

Another correspondent has a large permanent setting which he fills with often very tasteful and colourful scenic pictures expressing the spirit of the film being exploited. I mentioned this arrangement in detail when I first came across it and have printed photographs on two occasions. Yet my correspondent feels that I should continue still to give details and pictures of what is—after all—basically the same exploitation, each time it is submitted.

In both the instances I have quoted the managers in question have laboured an originally effective piece of exploitation until it has become unexceptional and lacking in news and imaginative value. They should now break away and try something different. Variety is an excellent thing to revitalise the imagination.

I am endeavouring, as far as lies within my power, to raise the standard of showmanship in this country, because I am convinced that it will not be long before the kinema will need all its resources at their best if it is to maintain its present comparative prosperity.

Harry Ward, of the Super, Oxford, used this device to attract attention throughout the local streets to G.F.D.'s LADY ON A TRAIN.

I should be failing in this effort if I did not do my best, in selecting items for publication, to adhere to the highest possible standards.

The general quality of the entries varies from time to time, depending to some extent on the quality of the films concurrently being exploited. But I am continually being pleasantly surprised by the flashes of originality and imagination that occur even in the most unpromising of post bags.

While I continue to receive these surprises, there isn't too much wrong with showmanship. And it may be that the manager who is aggrieved this week because I have left out his copy, will be the one who next week will provide the most outstanding effort. No one can expect to ring the bell all the time.

This neat and striking display was arranged by C. A. Tooth, of the St. Albans Odeon, to exploit DUFFY'S TAVERN (Paramount).

★

HOW difficult it is to judge the size of a piece of publicity from a photograph was proved to me during the chat with H. W. Dixon, of the Peckham Odeon.

He showed me a lobby photo of an admirably designed and executed 3-piece panel which he got his artist to paint as part of his compaign for Eagle-Lion's "Henry V," and I guessed the height of the boards as about six or seven feet.

Then he showed me another picture of the same work erected outside the theatre, and it was at once apparent that the panels were in fact 15 feet high.

When sending me photographs of their efforts, therefore, managers would be well advised to have them taken against some other feature which will enable me to guess their approximate dimensions. Size is not everything, but obviously a display-piece must be proportioned to fit its surroundings.

★

I HEAR that a new policy is being introduced by the G.-B. organisation. It is revolutionary in character and will, if successful, give wide-awake managers an unprecedented opportunity to show their mettle and help the company to try out new ideas.

Hitherto it has been the rule that managers must submit any suggestions to their supervisors, who had the power to veto any they disliked. There was no appeal against the veto.

Now J. H. Lundy has issued a circular to managers telling them that in future they are to send him a copy of any suggestions they put forward to their supervisors; and the latter will be expected to show action on adopted schemes or to justify their objections to proposals not approved.

By this machinery Head Office will always be aware of ideas put forward. The new practice should encourage those managers who may in the past have felt that circuit red tape had strangled initiative and that no good purpose was served by offering suggestions.

Greeting for Disney

ATTRACTIVE and amusing cartoon displays were a big feature of the campaign devised by L. Stanley Hodnett, of the Gaumont, Middlesbrough, to put over RKO-Radio's "The Three Caballeros."

All the displays were executed by a local artist. One depicting Donald Duck imploring patrons to "Kew Hear!" caused great fun, especially among the children.

A large scrap book was displayed in the circle with the explanation that it was to contain patrons' greetings to Walt Disney for his 25th anniversary in

This amusing sign-and-poster combined was devised by L. Stanley Hodnett, of the Gaumont, Middlesbrough, to publicise RKO-Radio's THE THREE CABALLEROS.

the entertainment world. A post-box was set up outside the theatre to enable children to post their greetings for inclusion in the book.

The completed volume will in due course be sent under the auspices of the Mayor and the Postmaster to Walt Disney.

The displays were used one week prior to playdate, and the boards used in the circle foyer were split up during play week and used for shop tie-ups in two of the best shops in the town.

Horse Sense

TO put over "Thunderhead, Son of Flicka" (20th-Fox), D. T. Hoddinott, of the Regal, Dursley, began his campaign with teaser slides in racing terms, leading up to one which invited patrons to "place their money on a 'cert.'"

His external publicity consisted of two ponies which paraded the streets, one bearing a card "My friend Flicka was a winner," the other a card stating "Place your bobs on a 'cert'—'Thunderhead, Son of Flicka.'"

These two horses were paraded around, catching the employees of the local factory (some 3,500) leaving for lunch and then the school-children returning from lunch.

On Friday they went round the outskirts of the town and remained outside another large factory (2,000 employees) during the lunch time. On the Saturday they were around bus queues, fish queues, etc., at two local football matches and around the opposite end of the town.

In addition to this mobile publicity Hoddinott had four renter's pictorial quads around the rural area. He also contacted a local bus owner who brought in two bus loads from a near-by town.

Big Press

FEATURES of R. C. Overs' (The Friars, Canterbury) campaign for U.A.'s "The Way to the Stars" were strong Press and tie-up campaigns.

Six local newspapers carried scene blocks inserted with write-ups on an attractive scale. At the same time illustrated and enlarged advertisements were inserted in these six newspapers, and in the two main county newspapers. Editors co-operated magnificently.

Tie-ups were arranged with numerous local tradesmen, including hairdressers, music shop, fashions, furniture stores, and the county laundry, all of which gave front window display to art cards, stills, cut-outs and credit cards.

Special letters of invitation were sent out to the personnel on the near-by R.A.F. aerodromes, and the local A.T.C. squadron marched to the theatre on the opening night and paraded on the forecourt before entering.

Sailor Hats

COSTUMED usherettes helped T. J. Burns, of the Regal, Rochdale, to put over Warner Bros.' "Hollywood Canteen."

For two weeks prior to playdate all usherettes wore American sailor hats with "Hollywood Canteen" sewn on in brightly coloured letters. These drew plenty of comment and good-natured banter from patrons, and, incidentally, registered the film on their minds.

Two appropriately worded window cards were exhibited in shops—one in a popular ladies' fashion emporium and the other in the town's leading music store.

Brightly coloured posters naming the stars appearing in the film were displayed in the circle and stalls foyers at eye-catching angles, and outside during the run of the picture Burns had a 12 ft. by 9 ft. canvas poster boldly displaying all relevant matter. This extra advertising proved itself well worth while.

Display Detail

W. H. FOWLER, of the Commodore, Liverpool, erected ten theatre displays to help exploit Pathe's "I Live in Grosvenor Square."

They were made from 1½ cwt. of millboard, five bundles of 6-ft. garden stakes, 30 sheets of art paper, 2 lb. glue, 1 lb. tacks—total cost, approximately £5.

The whole scheme after being roughed out took five weeks to complete, and not one part of it was done during theatre hours. There was no brush-work used, all lettering was cut out separately and glued to the back-board.

Fowler decided that all publicity must have a bearing on a truer understanding of Anglo-American relationship. He therefore kept all his displays serious, omitting any cheap catch-lines. Each separate display had a background of both Union Jacks and Stars and Stripes.

Two weeks before playdate he commenced erecting displays at various parts of the house. All staircases leading to the circle, consisting of 70 steps, had alternately stars' names and the title placed on the risers.

Tie-ups were arranged with a local hairdresser, and also a gown shop.

Town Windows

A WEEK prior to the screening of Paramount's "The Affairs of Susan" at the Odeon, Bognor Regis, manager W. R. S. Bennett arranged two important window displays in the town.

One was at a big drapers. The window contained stills and a poster illustrating the film, and there was a special art card which not only drew attention to the presentation of the picture at the Odeon, but also gave the times of showing.

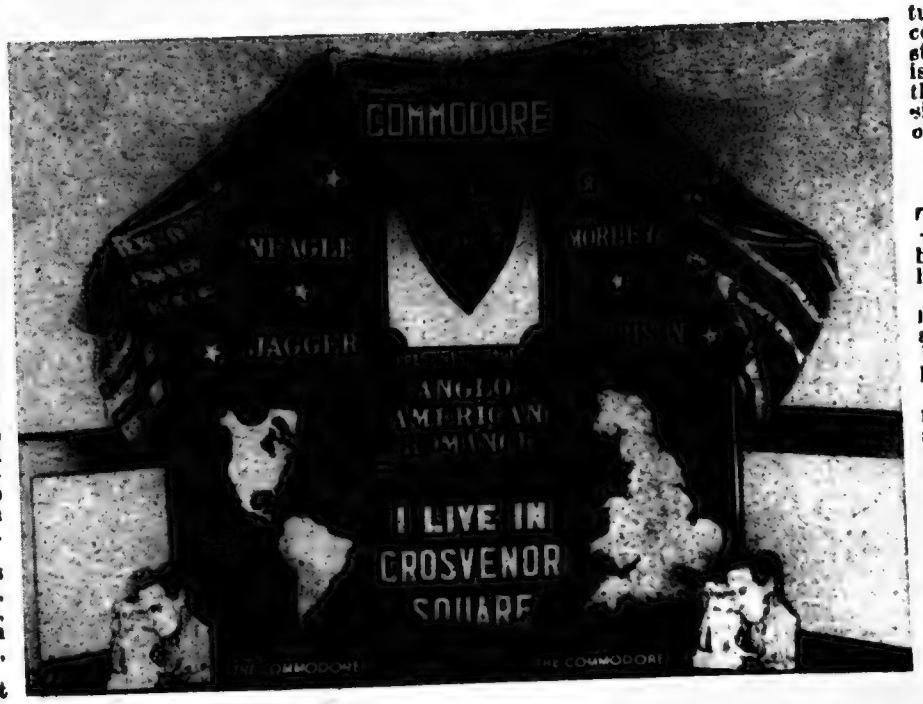
The other tie-up was a music shop display, featuring stills and a large poster of "The Affairs of Susan." Other tie-ups were also arranged by Mr. Bennett by means of special art cards in hotels and shops.

Age Group

JIMMY LYNTON, of the Palace, Swindon, always tries to do something different. For G.F.D.'s "They Were Sisters," for example, he contacted three sisters, aged 77, 79 and 81, and invited them to attend the first night.

Jimmy got them on to the stage and interviewed them over the mike. Naturally, the audience loved it, and this trio, representing nearly 240 years of sisterhood, must certainly be a record on any stage.

For "Waterloo Road" he had a miniature model railway laid in the vestibule, complete with trains, tunnels and a station. A card bore the words: "This is Waterloo Station. Book here to see the wonder film, 'Waterloo Road,' inside." A loudspeaker announcing times of showing added to the illusion.



Above: Harry Chadwick (Ritz, Erith) with an all-Services group at his gala show for Warners' THE TRUE GLORY. Below: W. H. Fowler, of the Commodore, Liverpool, arranged this neat display for Pathe's I LIVE IN GROSVENOR SQUARE.

Press Scoop

THE old-time song contest for G.F.D.'s "I'll Be Your Sweetheart" held by Mr. Falls at the Gaumont, Chippenham, was a great success.

This mainly was due to advance publicity, including an excellent paragraph article, "Old Time Songs," in the *Wiltshire News* written by Mr. Falls himself.

The finals of the contest on the Friday night attracted a capacity house. Good shop tie-ups, front of house and lobby displays combined to bring the film well to the notice of the public.

Deputy at Work

MRS. H. DODGE, assistant manager of the Gaumont, Salisbury, arranged some very good tie-ups for Paramount's "Incendiary Blonde," having a special model by Barkers, Ltd., London, in a large main street store.

A serious opposition to local theatres was created by the return of the famous

Proof Positive

THERE has been a good deal of controversy recently about the value of exploitation; and some managers doubt very much whether window displays have much effect. This week the RKO-Radio exploitation department provides me with a pair of pictures which prove that a well-planned window will definitely attract attention.

The picture on the left shows the window surrounded by people—and there is no doubt about their interest. The picture below shows what they were looking at—a display in a London leather goods shop window to put over Gary Cooper's ALONG CAME JONES.

Another point to note about this display is the fitness of the shop chosen—it deals in skin and leather wear—to the film, which deals with a cowboys' adventures.

Salisbury Fair to the city after an absence of six years. Nevertheless, Mrs. Dodge cashed in on this with a 20-ft. banner in the fairground, drawing attention to the fact that "The Three Caballeros" was showing at the Gaumont.

Bones in Print

I NOW find that the gruesome picture which I printed recently of a pair of "dead-heads" or skeletons in the office of general manager P. A. Fowler (Trocadero, Elephant and Castle) during his planning to exploit "Dead of Night" (Eagle-Lion) was taken with the object of obtaining advance publicity for the film in the Press of South London.

The stunt was highly successful, for so unusual a picture took the fancy of editors and thus obtained wide publicity.

By the way, the caption under the photo. I printed two weeks ago of an outsize poster advertising "The Three Caballeros" may have been read as indicating that the display was at the Kilburn Gaumont State.

Divisional publicity manager C. H. Hurst points out that the building concerned was not that theatre, but the Trocadero, Elephant and Castle, managed by P. A. Fowler.

"Parade for Susan"

WHEN Paramount's "The Affairs of Susan" was screened at the Palladium, Paignton, the manager, Arthur Williams, arranged an attractive mannequin parade on the stage of the theatre. This was held every evening during the week, and Mr. Williams secured the co-operation of "Robilliards," the well-known and exclusive gown shop in the town.

This was the first time that anything of this nature had taken place in the Torbay area of Devon, and a first-class "show" resulted from Mr. Williams' efforts. Widespread interest in the film was aroused in consequence.

Audacity

I HAVE heard of keen showmen who have posted bills opposite their competitors' halls, but for sheer audacity I think the trick worked by V. G. Churchill, of the Golden Domes, Camberwell, would take some beating.

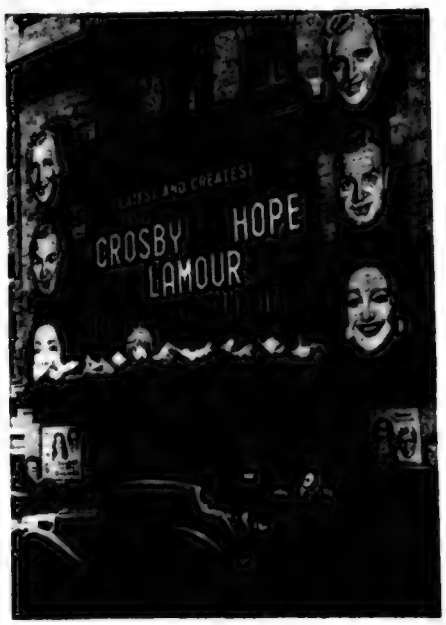
There is a music hall almost opposite his theatre, and when having a "quick one" at the local hostelry he sometimes meets the comedians appearing there. By means not explained to me in detail (but imaginable) he has more than once persuaded them to include in their acts a gag boosting the Golden Domes.

Something like this: "Sorry I'm late, folks, but I've been queueing outside the Golden Domes trying to get in to see the show." Says Churchill: "You ought to see the music-hall manager's face when they do it!"

Money Talks

THE Astor Cinema, Dublin, has picked on a new method of getting both the eye and the ear of its patrons in extolling the virtues of U.A.'s "The Adventures of Marco Polo."

In a bold black type advert. in one of Dublin's evening papers readers are told that "When 'Marco Polo' was originally produced it cost £500,000, which, at to-day's value, would represent £1,000,000, yet you can see this marvellous production of the story of the great adventurer at NORMAL PRICES."



A West End front-of-house display that is worth attention. The house is the Carlton; the film Paramount's ROAD TO UTOPIA. The cut-out head idea is something to remember.

Waltz Build-up

FOR three weeks before play date to put over Anglo-American's "Waltz Time," H. S. Roelich, of the Savoy, Swindon, ran a waltzing competition, visiting dances held in different parts of Swindon each night with two professional dancers who judged the heats held at these events.

The semi-final was held in the Town Hall on the occasion of the local Thanksgiving Week Dance, when three couples were selected for the final held on the Savoy stage on the Saturday prior to play date.

For the final the whole theatre was turned into the semblance of a ballroom by means of a revolving crystal suspended from the proscenium arch, from which circling lights were reflected around the walls. The stage was dressed and lighted as a miniature ballroom.

The week before playdate display boards were exhibited in the entrance hall, bearing the words: "Breakfast Time is always welcome; Tea Time is very nice . . .but 'Waltz Time' is simply grand at the Savoy."

Warrior's Return

FEW managers are more astute at seizing chances than Maurice Cheepen, of the Kilburn State. At the beginning of the run of "Burma Victory" (Warner) he discovered that Sergt. William Willmott, of the Royal Scots Fusiliers, a Kilburn resident who had served with the 14th Army, had just returned home.

Immediately the film ended on the Tuesday evening, therefore, Cheepen went on the stage and achieved a highly topical scoop by calling the sergeant on to the stage, not, as usual, from the wings, but from his seat in the stalls. As soon as the khaki figure rose and began his walk to the stage he was picked up by a powerful spot, and the house rose and gave him the welcome of his life.

As usual, the man who could control his men or kill Japs without turning a hair, proved shy of the mike, but Mr. Cheepen soon had him at ease and he told patrons something of war-time life in the jungle.

For obvious reasons, the stunt could not be advertised in advance. A surprise item, it proved highly successful.

Floating Publicity

I HAVE described at times several items of publicity suspended on wires or threads over the stalls entrance at the Harlesden Odeon.

Now I notice that manager Basil P. Putt has varied the scheme by mounting cut-out lettering on fine scrim and hanging it over the heads of patrons going to the stalls. The latest example was a fine advertisement for "The Lost Week-end" (Paramount), carried out in cerise outlined in white.

The backing was virtually invisible and the letters stood out as if floating in the air. As these adverts. also face the main entrance doors, they can be seen by everyone passing or entering the theatre.

The Showman

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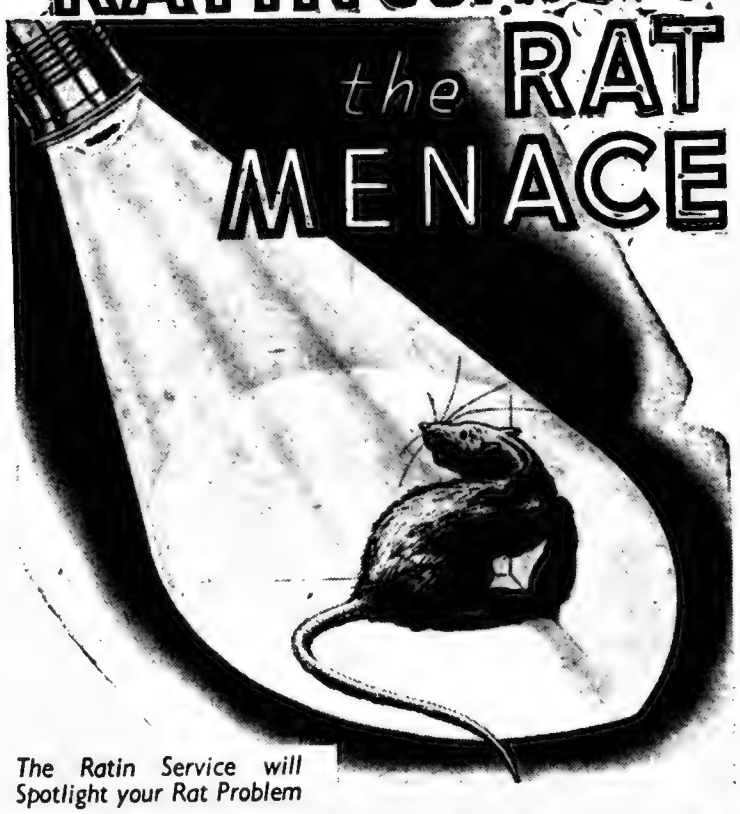

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MUSIC

Organists Must Strive for a Personal Style

By JACK COURTNAY

THE experienced kinema organist may have peculiarities in his style which he has consciously cultivated, or be gifted with those personal mannerisms which help so much in distinguishing the artist from the workman. But, being experienced, he has learned self-control and is at all times subservient to his music.

With the inexperienced player, however, little tricks and mannerisms become grotesque parodies for they have not "wit" enough to know when to call a halt!

Question their lack of taste and they assure you that they have either had lessons from Mr. So-and-So or have studied his methods. What a waste of effort! To these aspiring youngsters, and perhaps to some of the older, my advice is—by all means emulate what is best.

Try to attain the standard of perfection achieved by your model, but never consciously imitate—for while imitation may be the sincerest form of flattery, it is, without doubt, the lowest form of entertainment.

Betty Mitchell who has replaced Ray Baines at the Stepney Troxy

★

I HEARD Rudy Lewis at the Gaumont State the other night and saw a good show. After six long years Rudy has kept the vast audience amused, entertained and exhilarated in turn, and it does not take much imagination to appreciate the amount of exceedingly hard work he must put in to retain his public. He received a very good reception and I congratulate him!

Beautifully played, his show, "Tunes by Command," was just another variation of the "Request" programme, but was more enjoyable than most because he refrained from the inane babbling over the "mike" which this sort of presentation seems to inspire. Why the average organist thinks himself a comedian as he trots out jokes which expired with the "Dodo" is beyond me. Moreover, audiences seem to agree, for their laughter has a self-conscious, guilty quality, and no wonder, as their great-grand parents laughed at the same wisecracks, when there were no "mikes" and no kinema organists.

I cannot refrain from a criticism—when the safety curtain is used for slide presentations the backgrounds so dwarf the lyrical or factual slides that these become insignificant, and the backgrounds, far from being things of beauty, compel attention only by reason of their distortion. Art, even in slide presentation, depends on form and proportion—let either be neglected and you have sheer, unadulterated ugliness!

Organists' Pandect

Bobby Sanders, who has for the duration been acting as general manager of exploitation for the Peter Maurice Music Co., is once more taking charge of Mac Melodies, so keep your eyes open, for Bobby sure spots the winners! Another good friend to organists succeeds him at P.M.'s—Dick Royle, and you can interview or write them both at the same address.

Andrew Fenner broadcasts now from the Gaumont, Hammersmith.

Betty Mitchell has been transferred to the Troxy, and Ray Baines has gone to the Gaumont, Finchley.

Sydney Gustard is now at the Gaumont, Camden Town.

George Senior writes that he is broadcasting the fine 10-rank Christie, December 21, from the Regent, Poole, West of England wavelength.

Cyril Martyn was recently appointed to the Odeon, Marble Arch.

I know you will all share my regret that ill-health has caused the brilliant young organist Norman Shann to give up playing, and will join me in wishing him a speedy recovery. His post at the Gaumont, Haymarket, will be covered for the next two weeks by Henry Croudson, who will officiate at the Royal Première at which Her Majesty Queen Mary has promised to be present.

★

ARTHUR ESGATE, resident organist at the Brixton Odeon-Astoria, is pressing ahead with his task of filling what is evidently a real want—the creation of a symphony orchestra for all South London.

The scheme was announced over a very wide area by no less than 38 district newspapers, some of which expressed the editorial view that it was time a move was made, as there appeared to be no organised musical activity in the area.

Now Esgate has a band of 61 performers, who bring their instruments and give their spare time thrice weekly for rehearsals of such items as Tschaikovsky's Sixth Symphony, Rimsky-korsakov's "Scheherazade" and Weber's "Oberon" Overture.

The 'cellist is a Polish refugee doing engineering work for a living; the solo pianist is Doreen Fields, aged 17, who has broadcast; and Alice Forrester, a Canadian who came to this country with the Canadian W.A.A.F. and plays the only Wurlitzer harp in the country.

So far there have been four rehearsals, and Esgate is hoping soon to be able to present his South London Symphony Orchestra in a Sunday afternoon concert of classical works. He is quite sure that the venture will be a resounding success. His part, by the way, apart from organising and conducting, is the provision of the musical scores.

Ray Baines who has just gone to the Finchley Gaumont, in the place of Edward O'Henry

★

FOR the first time in the history of the trade, a competition is to be staged especially for kinema organists.

This is part of the Warner-Bros.-A.B.C. exploitation drive behind the George Gershwin picture, "Rhapsody in Blue." In giving details of the competition, Max Milder, managing director of Warners, states that it is complementary to the £230 exploitation contest on "Rhapsody in Blue," in which A.B.C. theatre managers throughout the country will participate.

For the organists—those on the Greater London A.B.C. circuit—there will be four prizes. The first will be £10, the second £5. There will be two third prizes, each of £2 10s.

The contestants will stage their own shows a week before "Rhapsody in Blue" opens at their kinemas. Harold Combes will be judge, the basis of his judging being the idea behind the organist's presentation, the presentation itself, and the playing.

To tie in with the picture, organists have practically the whole range of Gershwin's compositions from which to choose in evolving their shows.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

HER LUCKY NIGHT (G.F.D.)

CERT. U. Length 5,637 ft. Reg. No. F.8637. Reviewed in KINE. October 25, 1945.

STARS.—Andrews Sisters, Martha O'Driscoll and Noah Beery Junr.

ATMOSPHERE. — Happy-go-lucky comedy musicale, showing how a lonely girl eventually finds her Prince Charming by following the directions of a fortune teller.

ORGAN.—"Mignonne" (Cecil Rayners), Chappell.

NON-SYNC.—As organ, on Chappell's C.152.

ALONG CAME JONES (RKO-Radio)

CERT. A. Length 8,076 ft. Reg. No. F.8648. Reviewed in KINE. October 25, 1945.

STARS.—Gary Cooper and Loretta Young.

ATMOSPHERE. — Western comedy-drama, which has romantic interest, realistic thrills and a well-balanced sense of humour.

ORGAN. — "Pique Dame" Overture (Suppé) (commencing 12 bars before "Allo co fuoco," and making the necessary "cuts"). Benjamin edition.

NON-SYNC.—As organ, on H.M.V. C.1677 (Part 2 only).

ESCAPE IN THE DESERT (Warner)

CERT. A. Length 7,126 ft. Reg. No. F.8497. Reviewed in KINE. September 6, 1945.

STARS.—Philip Dorn, Jean Sullivan and Helmut Dantine.

ATMOSPHERE. — Romantic melodrama, staged at a lonely Arizona desert filling station, covering a hectic encounter between four escaped Nazi prisoners and a Dutch aviator.

ORGAN. — "Egmont" Overture (Beethoven), Boosey and Hawkes.

NON-SYNC.—As organ, on Columbia L.X. 161.

ROGUES' GALLERY (Pathé)

CERT. A. Length 5,233 ft. Reg. No. F.8482. Reviewed in KINE. August 23, 1945.

STARS.—Frank Jenks, Robin Raymond and H. B. Warne.

ATMOSPHERE.—"Spot the Murderer" crime comedy-melodrama, telling how a resourceful girl reporter and a crazy Press photographer round up a desperate killer.

ORGAN.—"Coriolan" Overture (Beethoven), Boosey and Hawkes.

NON-SYNC.—As organ, on H.M.V. D.B.2101.

BEWITCHED (M-G-M)

CERT. A. Length 5,865 ft. Reg. No. F.8500. Reviewed in KINE. August 30, 1945.

STARS.—Edmund Gwenn, Phyllis Thaxter and Henry H. Daniels, Junr.

ATMOSPHERE.—Suspenseful essay in the supernatural, describing how a famous psychiatrist prompts a pretty Jekyll and Hyde to conquer her evil self.

ORGAN.—"Danse Arabe" ("Nutcracker" Suite), Boosey and Hawkes.

NON-SYNC.—As organ, on H.M.V. D.B.2541.

London Circuit Superintendent Passes

THE sudden death has occurred of **Col. E. A. Bally**, of the G.-B. circuit in London.

He was Divisional Superintendent in South London before the war and on the outbreak of hostilities was recalled to the Services and served in East Africa and at the War Office.

On demobilisation about two months ago he was re-engaged by G.-B. to act during the temporary indisposition of W. H. Hill, Divisional Superintendent, Division II (North London).

He visited the Finsbury Park Rink on Saturday evening and on entering the manager's office collapsed and died almost immediately.

☆

Coun. Geoffrey Bravery (Chairman of the Hants and East Dorset branch of the C.E.A.) was returned with a majority of 517 as a councillor on the Poole (Dorset) Borough Council at the recent municipal elections. Bravery is the head of the firm owning the Bournemouth Electric Theatre, the Regent Cinema, Poole, and the Regal Cinema, Parkstone.

Coun. H. P. E. Mears, former president of the C.E.A., and vice-chairman of the Bournemouth and East Dorset branch, was also returned as a councillor to the Bournemouth Borough Council.

☆

Manchester's new Lord Mayor is **Coun. Hugh Lee**, who is chairman of the Board of Directors of several companies associated with the H. D. Moorhouse Kinema Circuit.

☆

Of 15 candidates who contested nine seats on Bodmin Town Council, **Leslie G. Hill** was fourth in the poll with 974 votes. He has been chairman of the Devon and Cornwall C.E.A. branch for several years. Well known as an outspoken independent exhibitor, Mr. Hill stood for the vice-presidency of the C.E.A. in 1944 and has been nominated for the position in 1946.

During the war he was the Home Guard region liaison officer in the South-Western area.

He Failed in Elections by Only 67

PETER MYOTT, controlling shareholder of the Electric, Torquay, made his first essay for municipal honours when he contested Strand Ward, Torquay, but failed to secure election by 67 votes. He has been connected with the film business since leaving school.

☆

Glad to see **Sam McNicol** back again at his old job as manager at the Centre, Barrhead, after four years on service with the R.A.F.

☆

The first Rishton man to arrive home after being a prisoner in Jap hands is **Pte. John George Plummer**, of 11, Noble Street, who was employed at the Regal in civil life.

☆

Coun. J. Wilson, re-elected chairman of a "Welcome Home" committee at Church, Accrington, has many kinema interests.

☆

Bailie John R. Poole was re-elected a magistrate of Edinburgh Town Council last Friday, and **Coun. James Millar**, chairman of three kinema companies, and a retiring magistrate, was elected deputy chairman of the Town Council for the ensuing year.

☆

Hubert Chambers, for seven years manager at the Granada, Hove, Sussex, has left to take up an appointment at Ritz, Bexhill. His successor is W. Quantrill, formerly of the Majestic, Wembley.

☆

Congratulations to **T. Gallagher**, manager of the Royal, Bray, Co. Wicklow, on his marriage to **Miss Kay McKeown**, daughter of Mr. and Mrs. S. McKeown, of "Dunard," The Esplanade, Bray.

Miss Mary Cahill was bridesmaid and the best man was Des O'Keefe.

☆

Harry Norman, who has been appointed resident organist at the Odeon, Southampton, has served both in the Army and the Royal Air Force during the war.

In 1940 he joined the Royal Army Service Corps (E.N.S.A. division) and entertained troops in France (before Dunkirk), England and Iceland. In January, 1941, he was transferred to the R.A.F. as a musician and has been only recently released from that Service.

His association with the kinema began at the age of 16 when he played in an orchestra during the showing of silent films. He was given his first lessons on the organ by a solo organist whom he relieved during the screening of newsreels and minor films.

Before the war he played the organ at Earls Court ice rink, the Royal Spa Hall, Bridlington, and other places.

☆

A former operator at the Empire, Bacup, Lancs, **Bomdr. J. W. Isherwood**, passed much of his time while a prisoner of war in Austria in producing and taking part in plays.

He interviewed T. Willey, producer and leading actor in the Fortescue Repertory Company, which has been at Oldham Theatre Royal for 12 months, and is now joining the company.

Bombardier Isherwood and Miss Jean Frances Willey, leading actress in the Fortescue company, only daughter of Mr. and Mrs. T. M. Willey, were recently married at Oldham Parish Church.

☆

F. Kennedy has been appointed area engineer for A.B.C. theatres in the West Country and South Wales in succession to the late Mr. Marais.

Manager Retires of Poor Health

THE many friends of **Sidney Chicken**, sec. manager to the Murton Empire for 32 years, will be sorry to hear of his retirement through ill-health.

"Sid" was educated as a teacher and travelled extensively in the course of his studies. Previous to the last war he held appointments in Germany and Austria.

He entered the Industry just before the last war.

He is followed by Matt Curry, a colleague of his, and a Northern projectionist.

MAINLY ABOUT PEOPLE

GLASGOW SHOW

At the Glasgow trade show of I KNOW WHERE I'M GOING (G.F.D.): Ex Lord-Provost, James Welsh; New Lord-Provost, Hugh McNeil; John Woolf, joint managing director of G.F.D., and John Jacobs, general sales manager G.F.D.

HE WILL HELP PUT OVER "CAESAR"

R. BRUCE, who has been with Odeon just over two years at Edgware Road and Leicester Square, has been transferred to the recently reopened Marble Arch Odeon as box-office and assistant manager in connection with the forthcoming gala premiere of "Cæsar and Cleopatra."

☆

H. E. Stewardson, recently appointed assistant manager at the Edgware Road Odeon, has been with the company for three years at Brixton, Chelmsford and Slough. Previously he was a music teacher at Canvey Island, where he helped in forming the Town Brass Band. He is also a composer of popular songs, and while in Essex wrote the Carnival Song which was featured at the opening of the Southend-on-Sea Astoria (now Odeon). His daughter, Doreen, is at present acting in films.

Assistant Manager is Back at Kensal Rise

ON the resignation of E. J. Smith, **H. G. Smith**, who preceded him as assistant manager at Kensal Rise Odeon and was transferred then to the Harlesden theatre last May, has returned to his former post.

Taking his place at Harlesden, **R. E. Brand** has been with Odeon for the past seven months at Edgware Road, Golders Green, Wealdstone and Muswell Hill. Previously he was in management at the Hammersmith Palais de Danse following discharge from the Royal Artillery, with which he served for four and a half years in North Africa.

☆

Joseph E. Moore has resigned from management of the Golders Green Regal, where he had been for nearly two years. **A. P. Fitzpatrick**, has been transferred from the Woolwich hall to take his place.

Fitzpatrick was originally with the Paramount organisation, and served at the Haymarket Plaza, Brixton, and Old Kent Road Astoria and several of the company's provincial halls.

For a while he was assistant to **W. H. Thornton** at the Leicester Square Odeon, and was placed in charge at Woolwich early in 1943.

☆

H. Shampan, who has been house manager at the Trocadero, Elephant and Castle, since August, 1943, has been transferred to the Sydney Troxy. Prior to his South London appointment he was for eight months at the Edmonton Regal.

☆

Cecil McGivern, who has joined the J. Arthur Rank organisation as a script writer and is now engaged on some important productions for the combine, was formerly a school teacher in Newcastle-on-Tyne.

He took up a film career during the war years, and has won his spurs. He was responsible for the B.B.C. production of "The Harbour Called Mulberry."

London Trade Show Diary

FILMS TO BE TRADE SHOWN BETWEEN THURS. NOV. 22 AND WED. NOV. 28

Thursday

The Rake's Progress
(Eagle-Lion)

Studio One. **10.30 a.m.**
Cast: Rex Harrison, Lilli Palmer, Godfrey Tearle, Griffith Jones, Margaret Johnston, Guy Middleton, Jean Kent, Marie Lohr, Garry Marsh, David Horne, Emrys Jones and Frederick Burtwell. **Director:** Sidney Gilliat.

Rex Harrison in the title rôle of the Individual Pictures' production, "The Rake's Progress," gives a recklessly gay performance of a young man, who, embittered by conditions between the two wars, gives way to cynicism that is only redeemed by his personality.

Basing its appeal on human psychological study of a young man in the inter-war era, the film assures a sympathetic audience by dealing with the moral and material problems of that period.

From the Rake's expulsion from Oxford to his adventures in South America, and his ironic courtship in Vienna with an Austrian Jewess, played by Lilli Palmer, the film portrays a misfit whose life is redeemed only by his heroism in the second world war.

Tell It to a Star
(British-Lion)

Rialto. **11 a.m.**
Cast: Ruth Terry, Robert Livingston, Alan Mowbray, Franklin Pangborn, Isabel Randolph, Eddie Marr and Adrian Booth. **Director:** Frank McDonald.

Ruth Terry and Robert Livingston supply the romance. "Tell It to a Star" should be a safe bet for top popularity.

Its plot concerns the adventures of Colonel Amberose Morgan. Arriving at a "swank" Florida hotel, he pretends to be indignant when he finds his pretty niece working as cigarette-girl there.

He outfits her elegantly (on credit!) and bluffs the hotel band leader into giving her a job as featured singer. But the band's regular singer finds out the whole plot and exposes him. But the Colonel comes off best in the end. He marries the scatterbrained widow of the hotel's founder, becomes manager of the hotel and is able to see his niece and the bandleader happily in love and with a broadcasting contract in their pockets in addition.

Friday

Cross My Heart
(Paramount)

Private Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Betty Hutton, Sonny Tufts, Michael Chekhov, Ruth Donnelly, Tom Dugan, Tom Fadden, Allan Bridge. **Director:** John Berry.

Here is a fast-moving comedy with Betty Hutton and Sonny Tufts, who were teamed in "Here Comes the Waves." The story presents Betty as a "phoney" who pretends she has murdered a showman so that her boy friend, Sonny Tufts, portraying a young lawyer, can defend her and win a reputation in court.

The complications which result provide many laughs. The two stars are said to be at the top of their form.

John Berry, the director, was a stage actor. He is now making a name for himself in Hollywood.

Irene
(RKO-Radio)

Rialto. **10.30 a.m.**
Cast: Anna Neagle, Ray Milland, Roland Young, Alan Marshal, May Robson, Billie Burke, Arthur Treacher, Marsha Hunt, Isabel Jewell, Doris Nolan, Stuart Robertson, Ethel Griffies, Tommy Kelly, Juliette Compton and Roxanne Barkley. **Directed by** Herbert Wilcox.

Gay entertainment put over by a great all-star cast is how "Irene" is described.

Forthcoming Attractions

THESE films will be trade shown on THURSDAY and FRIDAY of next week (NOVEMEBR 29 and 30), synopses of which will appear in the next issue of the KINE:—

THURSDAY, NOVEMBER 29, **Melody Range** (British Lion), at 11 a.m., in the Rialto; **Fog Island** (Pathe), in the G.-B. Private Theatre, at 2.30 p.m.; **The Corn is Green** (Warner), at 10.30 a.m., in Studio One.

FRIDAY, NOVEMBER 30, **Mexicana** (British Lion), in Studio One, at 10.45 a.m.; **Daisy Goes to Hollywood** (Pathe), in the G.-B. Private Theatre, at 2.30 p.m.

RKO-Radio has secured for it a complete A.B.C. deal.

The film version of the stage musical comedy offers the co-stars fine screen rôles and the entire production bears evidence of Herbert Wilcox's production and direction.

There are many song and dance specialities.

Man from Oklahoma
(British-Lion)

Studio One. **11 a.m.**
Cast: Roy Rogers, George "Gabby" Hayes, Dale Evans, Bob Nolan and The Sons of the Pioneers, Roy Barcroft, Maude Eburne and "Trigger." **Director:** Frank McDonald.

Another in the series of musical Westerns starring Roy Rogers shows that with each appearance Rogers adds to his ability to entertain.

Roy appears as the hero in a series of exciting happenings which lead up to a good climax.

Opening in New York, the story quickly moves to Oklahoma, where Rogers is recalled by Gabby Whittaker.

Monday

Road to Alcatraz
(British-Lion)

Rialto. **11 a.m.**
Cast: Robert Lowery, June Storey, Grant Withers, Clarence Kolb, Charles Gordon, William Forrest, Iris Adrian. **Director:** Nick Grinde.

Robert Lowery is cast in a dramatic rôle with success. As John Norton, a young attorney who is an incurable sleep-walker and who is suspected of having murdered a business partner during one of these excursions, he is partnered by attractive young June Storey.

The plot revolves around the attorney's efforts to clear himself—though he cannot be sure that the accusation is not true, for he can never account for his actions while sleep-walking. The suspense builds up gradually but unobtrusively to a climax which should keep audiences gripping the edges of their seats.

And though he succeeds in the end in clearing his name and exposing the real murderer, the plot has no "false" incident.

Tuesday

Men Who Walked Alone
(Pathe-PRC)

G.-B. Theatre. **2.30 p.m.**
Cast: David O'Brien, Kay Aldridge, Walter Catlett, and Guinn Williams. **Director:** Christy Cabanne.

"Man Who Walked Alone" gives Kay Aldridge her first rôle in comedy. Dave O'Brien plays the lead.

It is a fast-moving story of the adventures of a local hero who returns to his home town in civilian clothes and is mistaken for a deserter by a spoilt society girl.

When the soldier falls in love with the girl, much to the dismay of the mother, who has other ambitions, the story gathers speed and leads up to a witty finish.

Masquerade in Mexico
(Paramount)

Private Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Dorothy Lamour, Arturo de Cordova, Patric Knowles, Ann Dvorak, George Rigaud, Mikhail Rasumny, Martin Garralaga, Billy Daniels, Natalie Schafer. **Director:** Mitchell Leisen.

Dorothy Lamour and Arturo de Cordova, the team of "A Medal for Benny," are reunited in this romantic comedy, staged against the background of Mexico City.

This subject has colourful songs and dances, and one of the high-lights is Dorothy Lamour's first big dance speciality for the screen.

Jewel thieves, a handsome banker and a young bullfighter are prominent characters in the story.

This, says Paramount, is one of its most important new pictures.

Fallen Angel
(20th-Fox)

Century Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Alice Faye, Dana Andrews, Linda Darnell, Anne Revere, Bruce Cabot, John Carradine and Percy Kilbride. **Director:** Otto Preminger.

This picture marks the return to the screen of Alice Faye, who plays a dramatic rôle—that of a woman who sticks to her man although she knows that he has borrowed money from her to give to a woman of doubtful character.

He is later suspected of murder.

Three Strangers
(Warner)

Studio One. **10.30 a.m.**
Cast: Sydney Greenstreet, Geraldine Fitzgerald, Peter Lorre, Joan Lorring, Robert Shayne, Marjorie Riordan and Arthur Shields. **Director:** Jean Negulesco.

An unusual thriller is promised in this story by John Huston and Howard Koch.

The three strangers meet under unusual circumstances and pledge themselves, half humorously, to wish for a fortune before a Chinese idol. The fortune does eventually come their way, but by this time circumstances are such that none dares put in a claim for the money.

This is the central narrative device, providing an intriguing thread to the individual stories of the three characters on which attention is focused.

These stories offer a well-knit pattern of melodrama, pathos and romance.

Geraldine Fitzgerald, Sydney Greenstreet and Peter Lorre form a star team for the first time in the picture, the director of which was responsible for "The Mask of Dimitrios" and "The Conspirators."

STAR AT THE OPENING NIGHT

William Hartnell, with D. Van Gessel, manager of the Regal, Bexley Heath, on the opening night of British National's MURDER IN REVERSE (Anglo American)

Wednesday

Confidential Agent
(Warner)

Studio One. **10.30 a.m.**
Cast: Lauren Bacall, Charles Boyer, Katina Paxinou, Peter Lorre, Victor Francen and George Coulouris. **Director:** Herman Shumlin.

Originally scheduled for Trade show on November 6, but failing to arrive in the country in time for that date, "Confidential Agent" is put forward by Warner as one of the "hottest" subjects it has offered for some time.

It is Lauren Bacall's second picture, an adaptation of Graham Green's novel about intrigue and adventure in England at the time of the Spanish Civil War.

Boyer, as an agent for the Spanish Republican forces, comes to Britain to buy coal to prevent its going to the enemy: Lauren Bacall, as the daughter of a coalowner, becomes involved in the plottings.

Katina Paxinou, who heads the supporting cast, is making her first screen appearance since "For Whom the Bell Tolls."

Wanda Hendrix, a 16-year-old newcomer, is another who is said to provide a polished portrayal.

Elmer's Other Tale
(New Realm)

Celluloid Theatre. **2.30 p.m.**
Elmer, the personality pup, has appeared in films since he was six months old. He has a selection of amusing tricks which he performs before the camera.

In "Elmer's Other Tale," Elmer has new adventures and introduces us to some of his relations, including a sheepdog, police dog and a gun-dog.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT
		LONDON.				
Thur., Nov. 22	11 a.m.	Rialto	Tell It to a Star	British Lion	Ruth Terry	A
,, ,, 22	10.30 a.m.	Studio One	The Rake's Progress	Eagle-Lion	Rex Harrison	A
Fri., ,, 23	11 a.m.	Studio One	Man from Oklahoma	British Lion	Roy Rogers	U
,, ,, 23	10.30 a.m. & 2.30 p.m.	Private Theatre	Cross My Heart	Paramount	Betty Hutton	U
,, ,, 23	10.30 a.m.	Rialto	Irene	RKO-Radio	Anna Neagle	—
Mon., ,, 26	11 a.m.	Rialto	Road to Alcatraz	British Lion	Robert Lowery	—
Tues., ,, 27	2.30 p.m.	G.B. Theatre	Man Who Walked Along	Pathe	David O'Brien	A
,, ,, 27	10.30 a.m. & 2.30 p.m.	Private Theatre	Masquerade in Mexico	Paramount	Dorothy Lamour	—
,, ,, 27	10.30 a.m.	Studio One	Three Strangers	Warner	Sydney Greenstreet	—
,, ,, 27	10.30 a.m. & 2.30 p.m.	Century Theatre	Fallen Angel	20th Century-Fox	Alice Faye	—
Wed., ,, 28	10.30 a.m.	Studio One	Confidential Agent	Warner	Charles Boyer	—
,, ,, 28	2.30 p.m.	Celluloid Theatre	Elmer's Other Tale	New Realm	———	—
Thur., ,, 29	11 a.m.	Rialto	Melody Range	British Lion	Gene Autry	U
,, ,, 29	2.30 p.m.	G.B. Theatre	Fog Island	Pathe	———	—
,, ,, 29	10.30 a.m.	Studio One	The Corn is Green ; Draft Horse	Warner	———	—
Fri., ,, 30	10.45 a.m.	Studio One	Mexicana	British Lion	Tito Guizar	—
,, ,, 30	2.30 p.m.	G.B. Theatre	Daisy Goes Hollywood	Pathe	———	—
		BIRMINGHAM.				
Mon. Nov. 26	10.30 a.m.	Scala	Brewster's Millions	United Artists	Dennis O'Keefe	—
Tues. ,, 27	10.45 a.m.	Futurist	Man from Oklahoma	British Lion	Roy Rogers	U
,, ,, 27	10.15 a.m.	Scala	Anchors Aweigh	M-G-M	Frank Sinatra	U
Wed., ,, 28	10.45 a.m.	Futurist	Road to Alcatraz	British Lion	Robert Lowery	A
,, ,, 28	10.30 a.m.	Scala	The Wicked Lady	Eagle Lion	James Mason	A
Thur., ,, 29	10.30 a.m.	Scala	Brief Encounter	Eagle Lion	Celia Johnson	A
Fri., ,, 30	10.30 a.m.	Futurist	Irene	RKO-Radio	Anna Neagle	—
,, ,, 30	10.30 a.m.	Scala	Three Strangers	Warner	Sydney Greenstreet	—
		CARDIFF.				
Tues., Nov. 27	10.45 a.m.	Park Hall	Gangs of the Waterfront	British Lion	Robert Armstrong	A
,, ,, 27	10.30 a.m.	Empire	The Wicked Lady	Eagle Lion	James Mason	A
Wed., ,, 28	10.45 a.m.	Olympia	Tell It to a Star	British Lion	Ruth Terry	A
,, ,, 28	10.30 a.m.	Empire	George White Scandals	RKO-Radio	Joan Davis	U
,, ,, 28	11 a.m.	Park Hall	Brewster's Millions	United Artists	Dennis O'Keefe	—
Thur., ,, 29	10.30 a.m.	Empire	The Rakes Progress	Eagle Lion	Rex Harrison	—
Fri., ,, 30	10.45 a.m.	Empire	Man from Oklahoma	British Lion	Roy Rogers	U
,, ,, 30	10.30 a.m.	Olympia	Anchors Aweigh	M-G-M	Frank Sinata	U
,, ,, 30	10.30 a.m.	Park Hall	Irene	RKO-Radio	Anna Neagle	—
		GLASGOW.				
Tues., Nov. 27	10.45 a.m.	Playhouse	Gangs of the Waterfront	British Lion	Robert Armstrong	A
,, ,, 27	10.45 a.m.	Scala	Brewster's Millions	United Artists	Dennis O'Keefe	—
,, ,, 27	10.30 a.m.	Regal	George White Scandals	RKO-Radio	Joan Davis	A
,, ,, 27	10.30 a.m.	Savoy	Pink String and Sealing Wax	Eagle Lion	Mervyn Johns	—
Wed., ,, 28	10.45 a.m.	Regal	Tell It to a Star	British Lion	Ruth Terry	A
,, ,, 28	10.30 a.m.	La Scala	Irene	RKO-Radio	Anna Neagle	—
Thur., ,, 29	10.45 a.m.	Regal	Man from Oklahoma	British Lion	Roy Rogers	U
,, ,, 29	10.30 a.m.	Savoy	Brief Encounter	Eagle Lion	Celia Johnson	A
Fri., ,, 30	10.30 a.m.	Playhouse	Road to Alcatraz	British Lion	Robert Lowery	A
		LEEDS.				
Tues., Nov. 27	10.45 a.m.	Majestic	Man from Oklahoma	British Lion	Roy Rogers	U
,, ,, 27	10.30 a.m.	Scala	The Rake's Progress	Eagle-Lion	Rex Harrison	A
,, ,, 27	10.30 a.m.	Ritz	Kitty	Paramount	Paulette Goddard	—
,, ,, 27	10.45 a.m.	Tower	Brewster's Millions	United Artists	Dennis O'Keefe	A
Wed., ,, 28	10.45 a.m.	Majestic	Road to Alcatraz	British Lion	Robert Lowery	A
,, ,, 28	10.30 a.m.	Ritz	George White Scandals	RKO-Radio	Joan Davis	U
Thur., ,, 29	10.30 a.m.	Scala	Pink String and Sealing Wax	Eagle-Lion	Mervyn Johns	—
Fri., ,, 30	10.30 a.m.	Ritz	Irene	RKO-Radio	Anna Neagle	—
		LIVERPOOL.				
Tues., Nov. 27	10.45 a.m.	Majestic	Man from Oklahoma	British Lion	Roy Rogers	U
,, ,, 27	10.30 a.m.	Forum	George White Scandals	RKO-Radio	Joan Davis	A
,, ,, 27	10.30 a.m.	Trocadero	The Rake's Progress	Eagle-Lion	Rex Harrison	A
Wed., ,, 28	10.45 a.m.	Forum	Road to Alcatraz	British Lion	Robert Lowery	A
Thur., ,, 29	10.30 a.m.	Trocadero	The Wicked Lady	Eagle-Lion	James Mason	A
Fri., ,, 30	10.30 a.m.	Forum	Irene	RKO-Radio	Anna Neagle	—
,, ,, 30	10.45 a.m.	Scala	Brewster's Millions	United Artists	Dennis O'Keefe	—
		MANCHESTER.				
Tues., Nov. 27	10.45 a.m.	Oxford St. P.P.	Gangs of the Waterfront	British Lion	Robert Armstrong	A
,, ,, 27	10.30 a.m.	Gaumont	The Wicked Lady	Eagle-Lion	James Mason	A
,, ,, 27	10.45 a.m.	Gaiety	Brewster's Millions	United Artists	Dennis O'Keefe	A
Wed., ,, 28	10.45 a.m.	Gaumont	Tell It to a Star	British Lion	Ruth Terry	U
Thur., ,, 29	10.45 a.m.	Gaiety	Man from Oklahoma	British Lion	Roy Rogers	A
,, ,, 29	10.30 a.m.	Gaumont	Brief Encounter	Eagle-Lion	Celia Johnson	A
Fri., ,, 30	10.45 a.m.	Gaumont	Road to Alcatraz	British Lion	Robert Lowers	—
,, ,, 30	10.30 a.m.	Oxford St. P.P.	Irene	RKO-Radio	Anna Neagle	—
		NEWCASTLE.				
Tues., Nov. 27	10.45 a.m.	Essoldo	Man from Oklahoma	British Lion	Roy Rogers	U
,, ,, 27	10.30 a.m.	Stoll	Brief Encounter	Eagle-Lion	Celia Johnson	A
Wed., ,, 28	10.45 a.m.	Essoldo	Road to Alcatraz	British Lion	Robert Lowery	A
,, ,, 28	10.30 a.m.	Haymarket	Irene	RKO-Radio	Anna Neagle	—
Thur., ,, 29	10.30 a.m.	Stoll	Pink String and Sealing Wax	Eagle-Lion	Mervyn Johns	—
,, ,, 29	10.30 a.m.	Essoldo	That Night With You	G.F.D.	Susanna Foster	—
Fri., ,, 30	10.30 a.m.	Stoll	Well Groomed Bride	Paramount	———	—
,, ,, 30	10.45 a.m.	Essoldo	Melody Ranch	British Lion	Gene Autry	U
		NOTTINGHAM.				
Tues., Nov. 27	10.45 a.m.	Elite	Swingin' on a Rainbow	British Lion	Jane Frazee	A
,, ,, 27	10.30 a.m.	Scala	The Stork Club	Paramount	———	—
Thur., ,, 29	10.45 a.m.	Elite	Gangs of the Waterfront	British Lion	Robert Armstrong	A
Fri., ,, 30	10.45 a.m.	Elite	Tell It to a Star	British Lion	Ruth Terry	A
,, ,, 30	10.30 a.m.	Carlton	Irene	RKO-Radio	Anna Neagle	—
		SHEFFIELD.				
Tues., Nov. 27	10.45 a.m.	Hippodrome	Gangs of the Waterfront	British Lion	Robert Armstrong	A
,, ,, 27	10.30 a.m.	Regent	Pink String and Sealing Wax	Eagle-Lion	Mervyn Johns	A
Wed., ,, 28	10.45 a.m.	Hippodrome	Tell It to a Star	British Lion	Ruth Terry	U
Thur., ,, 29	10.45 a.m.	Picture Palace	Man from Oklahoma	British Lion	Roy Rogers	—
,, ,, 29	10.30 a.m.	Regent	The Rake's Progress	Eagle-Lion	Rex Harrison	A
,, ,, 29	10.45 a.m.	Cinema House	Brewster's Millions	United Artists	Dennis O'Keefe	A
Fri., ,, 30	10.45 a.m.	Hippodrome	Road to Alcatraz	British Lion	Robert Lowery	A
,, ,, 30	10.30 a.m.	Cinema House	George White Scandals	RKO-Radio	Joan Davis	—
,, ,, 30	10.30 a.m.	Union St. P.P.	Kitty	Paramount	Paulette Goddard	—

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PERCY KILBRIDE • JEAN HEATHER
DIRECTED BY SIDNEY LANFIELD

WATCH FOR PROVINCIAL TRADE SHOWS

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IN
"CROSS MY HEART"
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WITH PATRIC KNOWLES • ANN DVORAK • GEORGE RIGAUD
PRODUCED BY KARL TUNBERG • DIRECTED BY MITCHELL LEISEN

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